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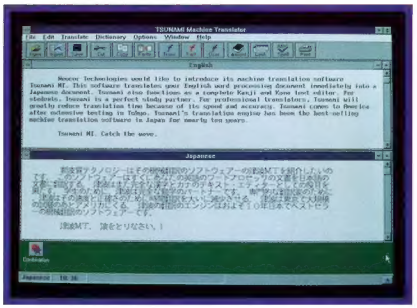
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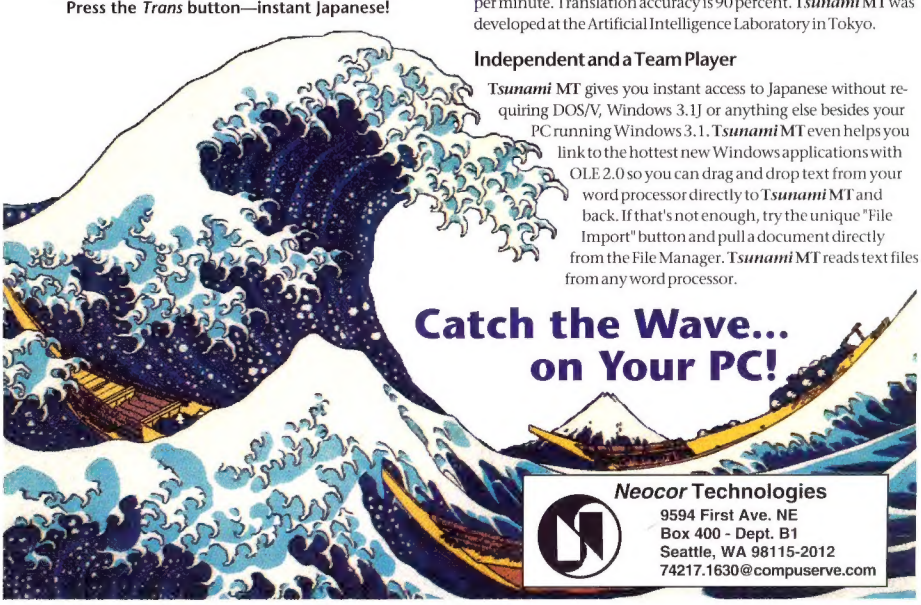

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漫画人
MANGAJIN No. 40, November 1994

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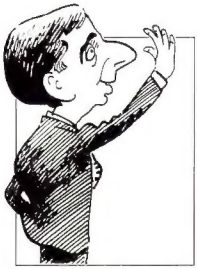
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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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Publisher's Note

We had originally scheduled this issue for summer, the Japanese season for ghosts and ghost stories, but in the end we decided to follow the American tradition, and moved it to the fall, closer to Halloween. I must say that autumn, when the leaves start to turn and the nights become chilly, seems like perfect ghost weather to me, but there is a logic to the Japanese tradition as well. One of my first Japanese teachers explained to me that telling ghost stories was a good way to cool off in the muggy Tokyo summer (a tradition established, no doubt, before Japanese consumer electronic manufacturers made air conditioning accessible to all). Even though the seasonal perception is different, it's somewhat reassuring to think that the chilling effect of ghost stories on the human body is considered the same in both cultures.

By the way, Tim Screech is the real name of the writer of the feature story. Screech is a professor of art history at the University of London.

Speaking of tradition: In keeping with my history of shameless use of this space for commercial purposes, I would like to call your attention to our help wanted classified ad on page 95. We are looking for a few good men and women to help us market *Mangajin* on college and high school campuses. It's a chance to become part of the *Mangajin* team, champion a worthy cause, and earn some money to support your sushi habit. Just call or fax Kathy or Chadd at the number on the left and they will fill you in on the details.

Vaughan P. Simmons

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Changing Its Stripes

My local booksellers, the Pacific Stars and Stripes, recently changed hands and dropped *Mangajin* from its stock, ending with the May 1994 issue. Good grief! Out here in Japan, we need *Mangajin* as much as anybody, right?

K.P. QUATTLANDER
APO, Japan

You are a victim of a recent change in the distribution of periodicals to military outlets. We are now in the final stages of negotiating an agreement with the new distributors and expect to be back in your local bookstore by the end of the year. Still, we encourage you to express your dissatisfaction to the store manager or anyone else who happens to be standing nearby.

Language questions

My first question involves the use of the small *tsu* as an exclamation point. Could you say something about it?

My second question concerns *Mangajin* No. 33, page 26, "Calvin and Hobbes." In frame three, Calvin says, "*Ochitsuki na yo.*" In my dictionary, under the listing for *na*, there are three listings for na, but none of them seems even vaguely appropriate here. Could you please elaborate on this usage?

Finally, in frame two of the same manga, Susie says, "*Watashi no o-bentō . . .*" Isn't it improper to refer to anything belonging to oneself with the honorific "*o–*?"

EARL J. RYAN
Corona, CA

Mangajin *Translation Editor Wayne Lammers responds: In our Punctuation Notes (which have not recently appeared in* Mangajin *due to lack of space), we indicate that "In written Japanese, a small* tsu *(つ or ッ) is sometimes placed at the end of a word to show that it is cut off sharply. We usually indicate this with an exclamation mark in English." The small* tsu *is not really equivalent to an exclamation mark, but since it's often used to indicate that a syllable is said in a sharp/crisp manner, whether from joy/wonder or from frustration/anger, it can have the same effect as an exclamation mark. (See pages 68-69 and 72-73 in this issue for examples of this usage). If you understand how the small* tsu *indicates that your vocal cords are supposed to momentarily cut off your voice before you sound the next syllable (as in words like* matte, *or* sukkiri*), you can see that it makes sense to use the small* tsu *to indicate the crisply cut ending of an exclamation.*

Ochitsukina *is a colloquial contraction of* ochitsukinasai, *a relatively gentle command form of* ochitsuku *("calm down/relax"). To make this command form, you add* –na *or* –nasai *to the* –masu *stem of the verb.*

Oh, the joys of o–*! You're right about the general rule, but there are lots of exceptions and you essentially have to learn them one by one. A few words always require* o–*: the informal word for "stomach/tummy" is always* onaka *no matter whose* onaka *you are talking about. Other words tend usually to get* o– *regardless of whose they are, though they can also occur without:* o-cha *("tea"),* o-kane *("money"),* o-furo *("bath"), and* o-kashi *("sweets/junk food"), to list just a few.* O-bentō *("a*

(continued on page 76)

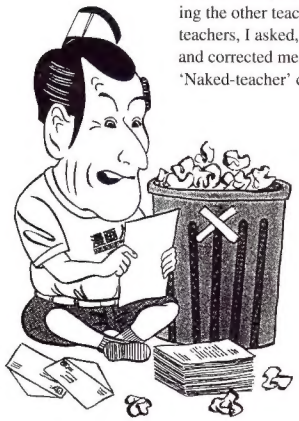
Correction

We inadvertently changed the spelling of the magazine title Garo *in our introduction to the manga story* "Maboroshi no Futsū Shōjo," *appearing in* Mangajin *No. 38. Special apologies to writer Frederik Schodt, who had spelled the name correctly in his draft.*

Apology

Mangajin *would like to apologize to subscribers and customers who may have experienced delays in receiving their merchandise or received renewal notices after having renewed due to difficulties we have had with our new computer database system. We hope to have all the problems ironed out soon.*

The naked truth



I am currently an assistant language teacher on the JET Program in Nagasaki Prefecture. Remembering the other teachers' names has been a difficult task. One evening after having had dinner with a few teachers, I asked, "Is Hadaka-sensei coming here later?" The teacher I was speaking to began to laugh and corrected me, "It's Hidaka-sensei!" I soon realized that "*hadaka*" means naked, so I had said, "Is 'Naked-teacher' coming here later?"

SOPHIE FLEMING, Nagasaki-ken, Japan

Prayer for relief

When I was studying Japanese in Osaka, I had become a fairly good speaker of Japanese, but was told my accent caused me to be misunderstood.

One night I found myself walking around in an unfamiliar part of town. In desperate need of a restroom, I headed for the nearest subway station, where it is usually possible to find one. I asked the fellow in the ticket booth, "*Kono chikaku ni o-tearai ga aru deshō ka?*" ("Is there a bathroom near here?") and he asked me if it mattered which one. I was surprised and told him no. He pulled out a map and informed me that there was one directly outside the opposite exit of the station. I thought this was strange, but thanked him, and rushed to get there. What I found was a very small Buddhist altar with incense burning and a woman praying. I guess my accent made my request sound like "*Chikaku ni o-tera ga aru deshō ka?*" or "Is there a temple nearby?"

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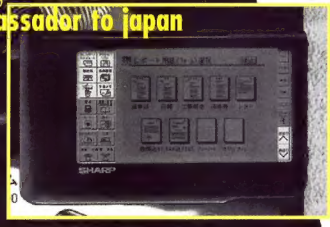

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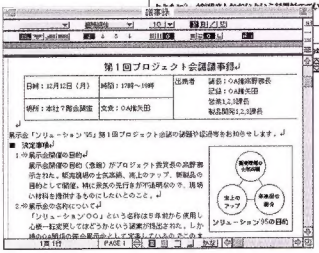

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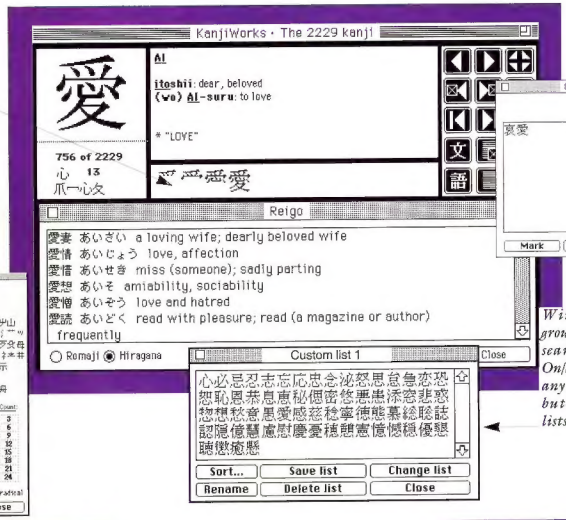

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A Circling Alligator

Anybody who has ever wrestled with a tight-fitting lid on a jar will appreciate the properties of this strangely smirking alligator available from Tōkyū Hands (東急ハンズ) Department Stores. As the illustration shows, when wrapped in a circle around the lid, the alligator gives you the grip you need to get the job done.

Its circling abilities have won this jar-opening reptile its clever name: *Wa ni naru wani*. *Wani* (鰐, but written here in katakana) means "alligator," while *wa* (輪) means "circle," so *Wa ni naru wani* means "alligator that becomes a circle." The poetic quality is somewhat lost in the translation, but you get the point.

Thanx to: JOSHUA JOHNSON
Stone Mountain, GA

「お持ちカエル」現わる
"Omochi Kaeru" Arawaru
The Debut of "Carry-Out Frog"

Mister Donut coffee shops, a ubiquitous presence in Japan, launched a carry-out campaign using a cute mascot with a clever name. *Omochi kaeri* (お持ち帰り) is the Japanese expression for "carry-out," from the verb *mochikaeru*, literally "carry and go home." *Kaeru* also means "frog" (when written with the kanji 蛙): hence the mascot of the campaign, "Carry-Out Frog." Here *kaeru* is written in katakana to emphasize the double meaning.

Arawaru is a version of the verb *arawareru* ("appear") used to mean "the appearance of" ▸ "debut."

Thanx to: PATRICK M. WRIGHT
Silver Spring, MD

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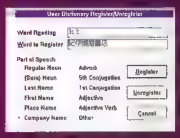

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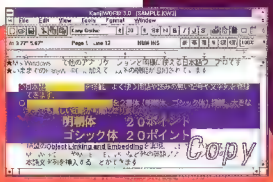

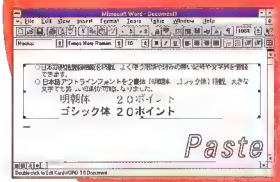

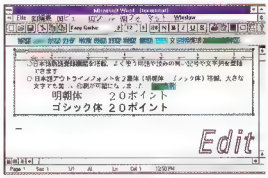

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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

Caption: 新経済協議　—すったもんだ　が
Shin Keizai Kyōgi　-　sutta-monda　ga
New Economic Talks—haggling/grappling (subj.)
ありまして
arimashite
existed/occurred-and
The Framework Talks—after much bickering and wrangling. . .

by plane: たまむしいろ　号
tamamushi-iro　go
jewel bug color (vessel designation)
The "Iridescence"

(Artist) 針　すなお
Hari　Sunao　(a pen name)

新経済協議——すったもんだがありまして
針　すなお

- *sutta-monda* (擦った揉んだ) combines the past forms of "rub" (擦る, *suru*) and "massage/knead" or "debate" (揉む, *momu*) to make a noun meaning "argument/bickering/wranglıng/dispute." The phrase *sutta monda ga arimashita* was made famous by actress Miyazawa Rie in a juice commercial.
- *tamamushi* (玉虫, literally "jewel bug") is a buprestid, or a "jewel beetle," so called because it changes colors like a jewel. The word *tamamushi-iro* (玉虫色), literally "jewel bug-color," means "iridescent/shimmering"
- *gō* (号) refers to the name of a vessel—in this case, the jewel beetle plane.

Yet another round of trade talks between the US and Japan took place in Washington over the weekend of October 1, with mixed results. While the parties managed to conclude four specific agreements, and to put off imposition of sanctions by the US under the Super-301 trade-law provision, they again failed to reach accord on automobiles and auto parts, the most crucial and sensitive areas of US Japan trade.

On the particularly sticky issue of "objective standards" to measure Japan's progress in opening up its markets, a compromise was finally reached after a grueling all-night debate. Judging from newspaper accounts in both countries, however, the significance of the compromise is not entirely clear. According to *The Wall Street Journal*, "the Japanese essentially caved in"; according to the *Asahi Shinbun*, the two parties "managed to come to agreement using iridescent words" (玉虫色の表現で合意にこぎつけた, *tamamushi-iro no hyōgen de gōi ni kogitsuketa*).

The *tamamushi-iro gō* featured in this October 3 cartoon is a play on the phrase *tamamushi-iro gōi*, or "iridescent [jewel beetle-color] agreement." A jewel beetle (*tamamushi*) changes color depending on the angle from which it is viewed—very much like the agreements that the US and Japan have become notorious for. More than once, the two nations have come together to discuss trade, supposedly reached a number of decisions, and then gone their separate ways with different interpretations of what was agreed to during the talks. While some argue that an "iridescent agreement" is preferable to no agreement at all, others see the ultimate conflict in interpretation as adding to the already acute tension between the two nations.

In the cartoon, US Trade Representative Mickey Kantor is smiling as he waves goodbye to Japanese Trade Minister Hashimoto Ryūtarō (on the left) and Foreign Minister Kōno Yōhei. The question is how long his smile will last, for the two Japanese officials are flying away in a jewel beetle plane, and things may look very different once they touch ground in Japan.

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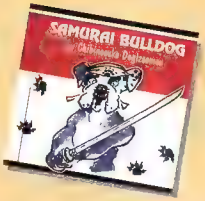

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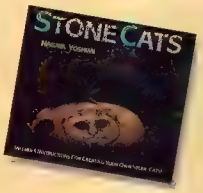

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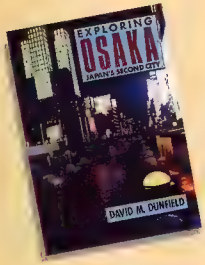

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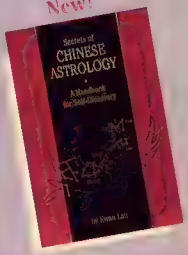

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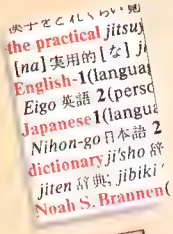

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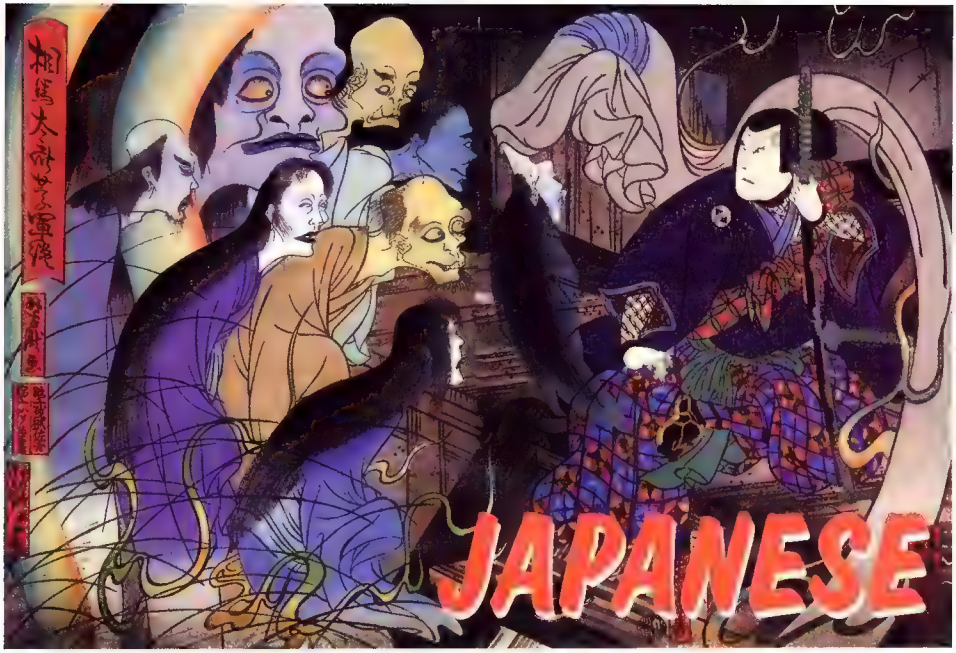


Utagawa Yoshitaki, *The Actor Nakamura Sojūrō as Mitsukuni* (Spencer Museum of Art, University of Kansas)

GHOSTS

The Japanese world of the supernatural comprises a dizzying array of characters, from the humorously bizarre to the downright terrifying. In the 18th century, Toriyama Sekien attempted to categorize the many different types of ghostly beings that inhabit the Japanese landscape, its heavens and its hells; the results of his efforts filled four huge volumes. Here, Tim Screech takes us on a slightly more abbreviated tour.

by Tim Screech

***O**bake*, the Japanese "ghost," is exactly what its name suggests: *o* is an honorific prefix, while *bake* is a noun from *bakeru* (化ける), the verb meaning "undergo change." Japanese ghosts, then, are essentially transformations. They are one sort of thing that mutates into another, one phenomenon that experiences shift and alteration, one meaning that becomes unstuck and twisted into something else. Obake undermine the certainties of life as we usually understand it.

The Japanese ghost is a thing of summer. There are none of the scary tales told around a winter fire—flames spitting and logs crackling, as shadows deepen and listeners become too afraid to go to bed. Myths about Japanese ghosts do not talk of the ghoul on the frozen staircase, the skeleton in the musty closet, or the drafty bell-tower, but of the tangled bedclothes or the broken fan. The classic type are spawned from steamy weather—squeezed out, as if in some fetid moment, from other things.

The materials that breed obake can be many, and often routine, as if it is precisely the near-at-hand object that is the most susceptible to transformation. A discarded umbrella may enter the world of the strange as an umbrella obake—

(continued on page 16)

• abbreviated = 短縮された *tanshuku sareta* • mutate = 変化する *henka suru* • alteration = 変化 *henka* • scary = 恐ろしい *osoroshii* • ghoul = 人の屍肉を食う鬼 *hito no shiniku o kuu oni* • musty = かび臭い *kabikusai* • drafty = すきま風の入る *sukimakaze no hairu* • spawn = 魚などが卵を産む　生む *sakana nado ga koran suru/umu* • fetid = 悪臭を放つ *akushū o hanatsu* • susceptible to = ＝の影響を受けやすい／～しやすい *~no eikyō o ukeyasui/shiyasui*

GHOSTLY TERMS

Obake (お化け)/**Bakemono** (化け物)
Literally, "transforming thing." Refers to any type of preternatural being. Comprises yōkai and yūrei, and can also be used more generally to refer to anything that is weird or grotesque.

Yōkai (妖怪)
Literally, "bewitching apparition." Encompasses a wide spectrum of ghouls, goblins and monsters—some frightening, some amusing, and many bizarre. Yōkai usually appear at dawn or dusk.

Yūrei (幽霊)
Literally, "dim/hazy/faint spirit." Spirits of the dead who remain among the living for a specific purpose, usually to seek vengeance. Yūrei generally appear between 2 and 3 AM.

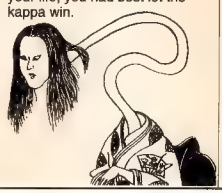
Oni (鬼)
"Demons" or "ogres." Ferocious creatures with horns and fangs that are best known for manning the gates of the various Buddhist hells and performing some of the tortures that take place in them.

SOME WELL-KNOWN YŌKAI

Tengu (天狗): A powerful mountain goblin, originally portrayed with a long beak and wings but gradually becoming more human-like, with a long nose instead of a beak. Tengu can assume various forms and can be kind protectors or cruel tricksters, carrying off small children, starting fires, and even inciting wars.

Kappa (河童): A scaly river monster with a beak-like snout and a water-filled dish on its head that gives it supernatural powers. Kappa are dangerous pranksters, known for dragging people into the water and then pulling their intestines out through their anuses. Kappa love cucumbers and sumo wrestling—but if you are challenged to a bout, and value your life, you had best let the kappa win.

Rokurokubi (ろくろ首): A female monster with an extremely flexible neck. At day they are indistinguishable from normal women, but after nightfall rokurokubi stretch their necks out to any length in search of prey. According to one theory, they are seeking out men in order to suck the life energy out of them.



ATTRIBUTES OF YŪREI

According to Shintō beliefs, all people are endowed with a spirit or a soul, called ***reikon*** (霊魂). When a person dies, the reikon leaves the body and joins the souls of its ancestors, provided the correct funeral and post-funeral rites have been performed. Ancestral souls are a comforting presence; they are believed to protect the family, and are welcomed back to the home every summer during the ***obon*** festival.

However, when a person dies in an unexpected manner or with an excess of emotion, or when he or she hasn't been given an appropriate funeral, the reikon may become a ***yūrei***, a tormented ghost who remains among the living in order to seek revenge or take care of unfinished business.

In the beginning, yūrei were visually indistinguishable from their original human selves. Then, in the late 17th century, as ***kaidan*** (怪談, "ghost stories") became increasingly popular in literature and in the theater, yūrei began to acquire certain attributes which continue to characterize them today. It is believed that the main purpose of these attributes was to make it easier to distinguish yūrei in art and on the stage from ordinary, living characters.

Most of the yūrei's characteristics derive from Edo-period funeral rituals. For example, they appear in white, the color in which people were buried at that time—either in white ***katabira*** (帷子, a plain, unlined kimono) or in ***kyōkatabira*** (経帷子, a white katabira inscribed with Buddhist sutras). Yūrei also appear with a white triangular piece of paper or cloth on their forehead—usually tied around the head with string—called ***hitaikakushi*** (額隠し, lit. "forehead cover"). These were originally conceived to protect the newly dead from evil spirits, but eventually became just part of the ritual ornamentation of Buddhist funerals.

Yūrei began to appear without legs in the mid-18th century, as part of the movement toward increasingly lurid and gruesome kaidan. Some attribute this new characteristic to Maruyama Ōkyo (丸山応挙) a well-known artist of the time. In the theater, actors portraying yūrei wore long kimono to cover their legs, and were often hung by a hidden rope to appear more yūrei-like. The outstretched arms and dangling hands typical of yūrei also arose as a convention of the theater.

See sidebars on pp. 18-19 for two famous kaidan.

• preternatural = 超自然的な *chōshizenteki-na* • bewitching = 魅惑的な *miwakuteki-na* • apparition 超自然に出現するもの *chōshizen-teki ni shutsugen suru mono* • vengeance = 復讐 *fukushū* • fang = 牙 *kiba* • torture = 拷問 *gōmon* • beak = くちばし *kuchibashi* • scaly = うろこに覆われた *uroko ni ōwareta* • prankster = いたずら者 *itazuramono* • intestines = 腸 *chō* • prey = えじき／獲物 *ejiki/emono* • rite = 儀式 *gishiki* • tormented = 苦しむ／思い悩む *kurushimu/omoi-nayamu* • sutras = 経 *kyō* • lurid = 気味悪い／恐ろしい *kimi warui/osoroshii* • gruesome = 身の毛がよだつ *mi no ke ga yodatsu*

(continued from page 14)

steam seeming to rise oddly from the waxed-paper brim and forming a leering face. There is also the lamp (提灯, *chōchin*) obake that grows out of a normally swinging lantern, investing its approachable, dangling form with weird life, as the shade and candle inside bounce angrily against the blasts of a gale.

Obake can possess an element of cuteness as well; indeed, they sometimes evoke more amusement than fear. Children make drawings of umbrellas with grinning faces, and may giggle at the image of a ripped and gaping lantern. Most of the time such things are perfectly harmless. But therein also lies their danger—no one can ever be quite certain when the transformations will take place.

A significant number of obake are explicitly related to fire. In many societies, fire is seen as the chief helper of working people, but also as their deadliest menace, and so fire is often an indication of strange forces in the offing. A face suddenly appears and then disappears in the flames of a bonfire, a "will-o'-the-wisp" (火の玉, *hi no tama*) lingers too long above harvested paddies, the "fox fire" (狐火, *kitsunebi*) is both seen and not seen behind hedges and thickets. Fire is one of the greatest of all transformers, for it alters anything it touches, turning dead meat into food, frigid pallor into warmth. But fire will also reduce homes or temples to ashes, destroy the labor of many hands, or cruelly terminate life. The fire obake will not submit to anyone's control.

Anonymous, *Oni*
(Spencer Museum of Art, University of Kansas The Thayer Collection)

Centuries ago in India, the Buddha taught that nothing in this world is stable, no form of existence is anything more than a wandering through flux. People may think they have a self, and may strive to build an ego, or worry about their personal consistencies or reputations, but these concerns are delusions. A "self" is an imaginary construct; and so, in a sense, "transformation" is actually the truest manifestation of being. Obake, the ultimate transformers, point up the folly of our human security in the unchanging status of things, and obliterate our proud sense of understanding the structure of the world.

Obake both reflect and remind us of the inherent mutability in the world around us. At the same time, the elements of the observable world that appear particularly prone to change naturally come to be thought of as obake. For example, the fox is both an animal in nature and a *bakemono* (化け物), or "transforming thing." Once very common throughout Japan, foxes were nevertheless seldom seen since they moved at night; dead birds, broken fences and chicken's blood were the only evidence of their nocturnal passages. It may have been the difficulty of seeing a fox, or of keeping it in view for any period of time, which led to the notion that they undergo actual physical shift. A fox might skulk into the farmyards looking like a fox, but exit in an entirely different form—as an old woman, a boy, a demon, or a princess. In Japanese lore, they live a sort of mirror image of human society, with fox lords and ladies, servants and laborers—standing on hind legs, dressed in human clothes, and carrying out their mystic rituals by lantern light in the middle of the forest.

Tsukioka Yoshitoshi, *The Fox-Woman Leaving Her Child*
(The Nelson-Atkins Museum of Art, Kansas City, MO)

To the end of mitigating the powers that these worrisome animals possessed, shrines were erected, and the fox-god, Inari (稲荷), became the most popular roadside divinity, honored with a clap of the hands on passing by, or with a gift of flowers, sake, or fried tōfu (*aburage*, believed to be a favorite food of foxes). Even today, it is common to see a little street-corner shelter with a ceramic fox image housed behind a grill, offerings carefully placed in front to ward off all dangerous eventualities. Foxes have to be placated, for they are potentially disastrous to the livelihood of the farmer. They are also constant and salutary reminders of the fox-like characteristics that lie at the root of human behavior as well.

In the 1780s the scholar and artist

• brim = ふち／へり *fuchi/heri* • leering = いじわるな目つきの *ijiwaru-na metsuki no* • thicket = やぶ／雑木林 *yabu/zokibayashi* • obliterate = 取り除く *torinozoku* • skulk = こそこそ動く *kosokoso ugoku* • skulk into = こっそり忍び込む *kossori shinobikomu* • mitigate = 和らげる／なだめる *yawarageru/nadameru* • salutary = 有益な *yueki na*

Toriyama Sekien began an exhaustive study of ghosts and ghouls in which he attempted to offer the reader a full list of all known types. The project was slightly absurd, of course, since ghosts cannot be counted up in that way, and by their very nature, obake resist normal categorization. The first volume appeared in 1781 under the title of *The Hundred Demons' Night Parade* (百鬼夜行, *Hyakki Yakō*). Toriyama produced *The Illustrated Bag of One Hundred Random Ghosts* (画図百鬼徒然袋, *Gazu Hyakki Tsurezure-bukuro*) three years later, and completed two further volumes in the years that followed, ultimately compiling what remains the most definitive list of spectral types. Each volume of the set was fully illustrated with monochrome pictures, one entire page devoted to the likeness and description of each particular spook. Toriyama's books were wildly popular in their day, and went through numerous impressions. Most modern collections of Japanese rare books have at least a few copies.

The various ghouls, ghosts and monsters that Toriyama set out to categorize are generically termed *yōkai* (妖怪). However, he also included some creatures that are usually thought to lie outside the realm of yōkai—for example, *oni* (鬼), the Japanese demon, shaggy-haired and horned, and often wielding a huge gnarled club. Oni are generally malevolent towards humanity; they are fearsome creatures that guard the portals of hell. Once a year on February 3rd there is an oni-bashing ceremony, when beans—symbolizing wealth are thrown outside of doorways and throughout the house to cries of "Oni out, good luck in!" (*Oni wa soto, fuku wa uchi*). But oni, like all other beings, are susceptible to shifts; it was even said that they could be turned to good. One, included in Toriyama's list, permitted itself to become the bearer of a lamp to light a Buddhist altar. But such oni remained demons nonetheless, and would likely revert to their old selves at some unsuspecting moment, for neither their good nor their bad states were constant.

Suzuki Kōsai, *Exorcizing Oni With Beans*
(Spencer Museum of Art, University of Kansas, The Thayer Collection)

• spook – お化け *obake* • gnarled – でこぼこの／ごつごつした *dekobokono/gotsugotsu shita* • revert – もどる *modoru*

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Okiku works as a maid at the home of the samurai Aoyama Tessan. One day while cleaning a collection of ten precious ceramic plates—a family treasure—she accidentally breaks one of them. The outraged Aoyama kills her and throws the corpse into an old well. Every night afterwards, Okiku's ghost rises from the well, counts slowly to nine and then breaks into heartrending sobs, over and over and over again, tormenting the samurai. Finally, vengeance is wrought when Aoyama goes insane. [In an alternate version, Aoyama wishes Okiku to become his mistress, and falsely accuses her of breaking a plate so that he can offer forgiveness in exchange for her love. When she refuses, he kills her.]

Tsukioka Yoshitoshi, *The Ghost of Okiku*
(The Ne.son-Atkins Museum of Art, Kansas City, MO)

In a category all by itself, separate from yōkai, is yet another type of Japanese ghost: the *yūrei* (幽霊). Whereas yōkai, for all their creepiness, can have a certain element of fun to them, yūrei are downright scary. They are the spirits or souls of the dead, and so, unlike yōkai in this way as well, were once ordinary people.

More specifically, yūrei are the ghosts of those who at the moment of death were deprived of the time to repose themselves. Quietness is necessary to achieve the spiritual calm required for attainment of Buddhahood, and the most common cause of ending up as a yūrei is sudden death by murder, slaying in battle, or rash suicide. The soul of the Japanese person cut off too soon is left to mope through a sorry existence until it is properly laid to rest, but it will never allow itself to be laid to rest until its purpose for remaining among the living (usually revenge) has been fulfilled. Most yūrei ultimately avenge themselves and rise to a better state of being, but this may take centuries—and some are never quite appeased. It is rumored that Oiwa, Japan's most famous yūrei, who obtained vengeance for her husband's cruel deeds over three

(continued on page 69)

• heartrending sobs = 悲痛なむせび泣き *hitsū-na musebinaki* • torment = 苦しめる *kurushimeru*
• deprived = 与えられない *ataerarenai* • mope = ふさぎ込む、又、その状態で彷徨する *fusugikomu, mata, sono jōtai de hōkō suru*

Tōkaidō Yotsuya Kaidan (The Ghost Story of Tōkaidō Yotsuya)

The masterless samurai Iyemon has fallen upon hard times. It is a constant struggle to support his beautiful but ailing wife Oiwa and their newborn child, and he grows increasingly resentful of her. He finally succumbs to temptation when the granddaughter of a well-to-do neighbor falls in love with him. Encouraged by the grandfather, who wants Iyemon as a son-in-law, he poisons Oiwa with a supposedly "medicinal" drink. She becomes horribly disfigured from the poison and dies a brutal death.

To justify his murder of Oiwa, Iyemon fabricates the story that she was having an affair with his servant, Kobotoke Kohei. He then murders Kohei, nails the two bodies to opposing sides of a door, and throws the door into a river.

Now Iyemon is free to enjoy his wedding rites. Flush with joy, he lifts his bride's veil to kiss her—but alas, he is confronted by the terrifying visage of Oiwa instead. In a panic he cuts off her head, only to find that he has really just killed his new wife. He rushes off in horror to confess to the grandfather, but his path is blocked by the appearance of Kohei's ghost. Again he slashes off its head, this time to find that he has killed the grandfather.

Shunkosai Hokuei, *The Lantern Ghost of Oiwa*
(Spencer Museum of Art, University of Kansas
Gift of H. Lee Turner)

Wherever Iyemon goes, he encounters the grisly spirits of those he has murdered. One day he goes fishing to seek solace, only to reel in the door with the corpses of Oiwa and Kohei attached. Terrified, he escapes to a mountain cottage, where he is continually tormented by frightening images, such as that of Oiwa's face emerging from a lantern that swings over his head. Finally Iyemon is put out of his misery when Oiwa's brother arrives at the cottage to take vengeance for his sister's death.

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英会話

Teaching English in Japan

The Glory Days Are Over

by Ian Baldwin

In the late 1980s and early 90s, during the boom years of the Japanese economy, a major chain of English language schools called Bilingual, Inc. offered a program called the "Akasaka Royal Club." By paying an exorbitant fee, members of the "Royal Club" were entitled to take any type of English lesson at any time, 24 hours a day, seven days a week.

For each of these lessons, "we'd have to pay the instructors three times their normal wage, plus cab fare home, and sometimes their hotel bill," says Daniel Watt, Bilingual's assistant personnel manager. "Plus, we'd still make a profit. So people were paying enormous amounts of money."

Fantastic as it may seem today, this sort of heady, money-saturated atmosphere surrounded the English teaching industry in Japan in the late 1980s. As the "bubble economy" expanded, Japanese consumers and corporations alike had more and more money to spend—and English was a hot product.

"It was really sort of a fashionable kick," says Watt, who arrived in Japan in the fall of 1991, just before the bubble burst. "Louis Vuitton bags and English lessons went hand in hand."

The high demand for English conversation lessons, or *Eikaiwa* (英会話), led to a high demand for English teachers, especially native speakers from abroad.

"At that time, virtually anybody could come over and get a job with no worries," says Terra Brockman, author of *The Job Hunter's Guide to Japan*. "Even if you were a complete social misfit, you could find work."

When Angela Rhead first came to Japan in the summer of 1989, most foreigners were able to find work within a week of arriving in Tokyo. To get a teaching job, "you didn't have to be university-educated, and you didn't have to be particularly eloquent," says Rhead, who is a teacher trainer and foreign personnel manager for the English school chain GEOS.

While Rhead was hired through the London office of GEOS, most people who came to work in Japan in the1980s did so on their own, lured by stories of plentiful work and high salaries. The huge English teaching market, with seemingly endless opportunities provided by both corporations and conversation schools, rarely disappointed.

Watt, for example, landed a part-time job at an insurance company near where he lived in Tokyo shortly after his arrival in Japan. "The work was really nothing. I'd just sit at the front of the room and recite a passage that they'd written," he says. "Then they'd hand me the envelope with ¥10,000 at the end of the hour, and I'd leave."

During this period, more than a few foreigners took advantage of the relatively easy money to be earned, and alternated between the classrooms of Japan and the beaches of Thailand.

"It was kind of a stopover on the tour of Asia," says Brockman. "You would make enough money and then you'd leave, and when you ran out of money, you'd come back."

Eikaiwa *used to be a sexy product in Japan. Above, one of Bilingual, Inc.'s racier ads.*

• exorbitant = 法外な *hōgai-na* • money-saturated = 金過剰の/金あまりの *kane kajō no/kaneamari no* • fashionable kick = ファッショナブルな流行り *fasshonaburu-na hayari* • kick – 熱/はやり (俗語) *netsu/hayari (zokugo)* • eloquent = 能弁 *noben* • lure = 誘い込む *sasoikomu* • land = 得る (釣り上げる) *eru (tsuri-ageru)* • recite – 朗読する *rodoku suru* • lean = 乏しい *toboshii* • emphatic = 断固とした *danko to shita*

That was then. Nowadays, those who casually make their way to Japan counting on finding a teaching job when they get there may be sorely disappointed: prospects for employment have become painfully lean.

When asked if she would recommend the journey to Japan to a prospective teacher today, Hill gives an emphatic "No."

"Unless they're coming for the cultural experience," she adds. "If they're coming to make money, that fantasy is over. It's not the way it used to be."

"If they're coming to make money, that fantasy is over. It's not the way it used to be."

Kenneth Wagner knows that to be true. In the fall of 1988, a large English school chain in Tokyo interviewed Wagner and hired him on the spot. Feeling that the management had become overbearing, Wagner left the school in December of 1992, not realizing how much the job market had changed.

"I got out thinking that I could get a job pretty easily, but I was wrong," Wagner says. Although he was able to pick up some part-time work along the way, it was six months before he found another full-time job teaching at a small school in Tokyo. Taking the job meant accepting a salary that paid ¥50,000 per month less than his old one, but even so, he says, "I felt lucky."

The drastic change in the job market for foreign teachers is due mainly to the Japanese economy. When the "bubble economy" popped in early 1992, Japan fell into recession. Before too long, companies began canceling or reducing employee English lessons, putting pressure on the schools that had been contracted to provide these lessons. Japanese consumers also became more price-conscious, and were no longer willing to spend huge sums on *Eikaiwa*. Two medium-sized English school chains, ASA and Lexington, along with many other schools, went out of business.

As the English teaching market shrank, so did the number of teaching jobs available. Yet more and more foreigners were arriving in Japan and looking for work.

"Around 1991, especially, there was a huge influx of people from overseas," says Tony Byrne, a personnel manager for the English school chain Nova. "Before, there were times when we couldn't get enough teachers. Now it is the opposite."

Of course, not all English-speaking foreigners living in Japan came with the intent of becoming an English teacher. But even today, teaching is the most readily available work for the vast majority—although it has become available to far fewer people.

"Before, it was teaching or nothing, unless you were very lucky," Rhead says. "Now, it's still teaching, if you're qualified or experienced."

(continued on page 37)

• overbearing = 威圧的 *iatsuteki* • pop = はじける *hajikeru* • available = 手に入れられる *te ni irerareru* • huge influx = 殺到 *sattō* • can afford to = する余裕がある *suru yoyū ga aru*

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Finding a Japanese Word Processor

The easy explanation

by Douglas Horn

Q *Do you think you could run a basic, "user-friendly" article on how to buy Japanese word processing software for my Mac? Most of what I read seems to be written for or by computer engineers— it couldn't be as complicated as they make it sound. Or is it? Some people have told me that the Japanese language software available today really isn't compatible with American systems. I would just like to know if I should get a dedicated Japanese word processor (and if so, what's available) or what I can buy for my Mac to write letters and reports in Japanese.*
BRIDGET DOLE
Long Beach, CA

A Japanese computer software has a reputation as being hard to buy and even harder to use. In many ways, this notoriety is deserved—or *was* deserved. Not too many years ago, it was difficult to find vendors in North America that sold Japanese software. A handful of software resellers did exist, but they did not have many products to sell.

For many years, Japanese software was incompatible with American computers. There were a few solutions for people who needed to run Japanese software, the best being to buy a Japanese computer outright. Apple was the first to make it easy to use Japanese software, by selling a separate Japanese operating system called KanjiTalk, which can essentially turn an American Macintosh into a Japanese Macintosh.

American Macintoshes with the KanjiTalk system are able to use any Japanese Macintosh software. In recent years, more and more software has become available for the Macintosh. New Japanese PC software has also hit the market. And fortunately, as it becomes easier to find Japanese software that will run on American Macs and PCs, the software itself becomes easier to use.

Today, running Japanese word processing software on a US Macintosh or PC is as easy as installing one or two software packages onto the hard disk. Many of these software products even come with user manuals in English.

Turning a Mac into a Japanese Word Processor

If you want a Japanese word processor, and you already have a Macintosh, you're halfway home. Only two pieces of software stand between a plain old American Apple and a Japanese word processor—and one of those programs is the Japanese word processor itself.

The first piece of software is the Japanese operating system. What does it do? As we noted earlier, it essentially turns American Macs into Japanese Macs. The physical makeup—wiring and circuitry (i.e., hardware)—is the same in American and Japanese Macs, so installing this essential piece of software makes it possible to run a Japanese word processing software (or any other Japanese application) on an American computer.

Fortunately, you can also keep your US operating system on the same computer and switch between the two, depending on which language you want to operate in. That's about as far as the explanation goes without starting to sound like it's coming from a computer engineer. But fortunately, that's all most people need to know.

There are two different Japanese system software applications for the Macintosh—KanjiTalk and the Japanese Language Kit. KanjiTalk is the clear choice for anyone using a Mac for Japanese publishing or other professional uses.

For users who only need to use Japanese occasionally, Apple offers a scaled-back version called the Japanese Language Kit (JLK). This allows Mac users to run Japanese programs without their whole computer turning Japanese. (It is what is called an "extension" to the US operating system.)

The JLK will run on any recent Apple Macintosh (requires 5MB RAM and 20MB free hard disk space) running System 7.1.(See *Mangajin* #27 for an in-depth review of the Japanese Language Kit.) The current version of the JLK will not work with Apple's new System 7.5—a new version of the JLK which will is expected in a few months.

Once the Japanese system software is loaded onto the computer, the only other piece of software to buy is the Japanese word processor itself. Several are available. Two of the more popular are Nisus and EG Word, but there are also Japanese versions of many common English-language word processors. In fact, some word processors, such as the US version of WordPerfect, will operate very well as a Japanese *wāpuro* (ワープロ) once the JLK has been installed on your computer. The *Mangajin* Software Special (#29) lists several Japanese applications and their sources. A number of suppliers also advertise in *Mangajin* and any of them should be able to recommend a good word processor application for your needs.

The PC Route

Macintoshes are not the only computers capable of running Japanese word processor programs. There are also programs available for IBM PCs and clones. With the PC, you have the option of purchasing an expensive Japanese operating system just to get started, or buying a stand-alone Japanese word processor application that will run on your computer as-is. Japanese operating systems have the ad-

vantage of being able to run many different Japanese applications, but at the expense of higher prices and more complications. Professional users will require a full-blown Japanese system, but those who need just a word processor can get by much cheaper and still be satisfied.

For the PC, there are two stand out, stand-alone applications to look for: NJStar and KanjiWORD. NJStar, by Hongbo Data Systems, is a simple DOS Japanese word processor that sells for under $100. The features and printed output are not extraordinary, but they cover all the essentials. For a more feature-filled (and expensive) solution, there is KanjiWORD by Pacific Software Publishing, Inc. KanjiWORD is a Windows application that prints very attractive output. Version 3.0, set to be released soon, has output as good as any Windows True Type fonts. (For more information on these and other programs, see *Mangajin* issues #28 and #32.)

Dedicated Word Processors

A third option is a dedicated Japanese word processing machine, or wāpuro as they are called in Japan. Wāpuro (from the Japanese *wādo-purosessā* [ワードプロセッサー], "word processor") are special computer-like devices that include a screen, keyboard, and printer in one package. Their only function is Japanese word processing.

These are extremely popular in Japan, but probably not a good choice in America. First, wāpuro are generally expensive and difficult to buy in North America. Some stores in the 'Japantown' sections of major metropolitan areas may carry Japanese wāpuro, but only at a premium. If you happen to get a lemon, or accidentally drop the contraption on the way home, having it serviced usually requires shipping the whole machine to Japan.

Wāpuro do have the advantage of already being completely set up—they rarely crash and require little computer knowledge. But they are limited to a single function and are impossible to upgrade. A wāpuro is likely to cost as much as an entry-level computer, but the computer is able to run many more types of software. For those who already have a computer, the question is moot. Japanese software is the way to go.

Does this Answer Your Question?

Buying a Japanese word processor program for a US computer is not a difficult process. The software available today works well with standard American computers and printers, and offers many advanced features, such as built-in dictionaries, multiple fonts, typeface sizes, effects, and special Japanese formatting options.

Like anything, buying Japanese software can be as difficult as you choose to make it. There are currently over a hundred Japanese software applications for sale in the United States, covering just about every possible circumstance. The wonderful thing is that as complicated as it *could* be, buying Japanese software can also be very easy.

Douglas Horn is a free-lance writer and computer consultant living in Seattle, Washington.

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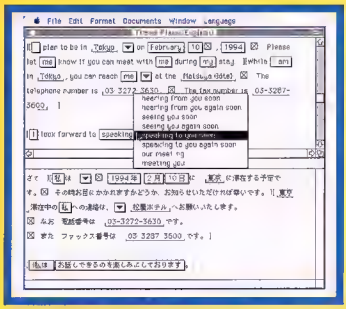

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A Businessman's Life in Kanazawa

Japan is famous abroad for manufacturing high quality products at a reasonable cost. Companies who want to remain competitive on a worldwide scale can learn a lot from leading Japanese firms. To do this on the scene, Japanese language is an absolute necessity. I learned during my studies at Eurocentre that Kanazawa is a wonderful place to acquire this knowledge of language and lifestyle.

by Anton Kölbener

As a 46-year-old manufacturing engineer, I have been monitoring the rise of Japanese economic power for more than 15 years. Reading the book *Japan's Herzen denken anders* ("Japanese Hearts Think Differently") by Lorenz Stucki in 1983 created a dream for me: "Someday I want to go there!" Then, in 1992 I read the book *Kaizen* (which means "continuous improvement") written by the famous Japanese consultant Masaaki Imai. Successfully applying the methods he described in a Swiss factory producing food processing equipment, I was able to realize my dream. Financial resources of my own, a grant from the Swiss Academy of Technical Sciences, and money from my company made it possible.

Prices and budgets

Japan is not a cheap country. I sometimes get the impression that Japanese people are even proud of this fact. On the other hand, you can be sure about the quality of goods and services.

Compared with Switzerland, however, not everything is expensive. Eating out in one of the many small restaurants is cheaper (around 800 yen). But by all means avoid ordering drinks in addition to water (which is free). Vending machines (110 yen a can) on every corner make this rule easy to follow. When planning a budget, it is also important to remember that lunch is not included while living in a homestay.

I spent about 1600 US dollars or 2200 Swiss francs a month. But this may not be a typical budget, as I had a lot of business costs, like travelling (to visit machine tool manufacturers) and fax expenses.

The language course

Come here without any knowledge in Japanese only if you are very bright! Although there are courses for beginners, the speed is tremendous. Acquiring some everyday vocabulary beforehand makes the studies here easier and more productive. Learning to read hiragana and katakana, at least, can be done by oneself. There are special lessons in the afternoon for this, but you will be glad not to have to concentrate on learning to read. What remains to be memorized is big enough. This and the homework will keep you busy at least another four hours per day at home.

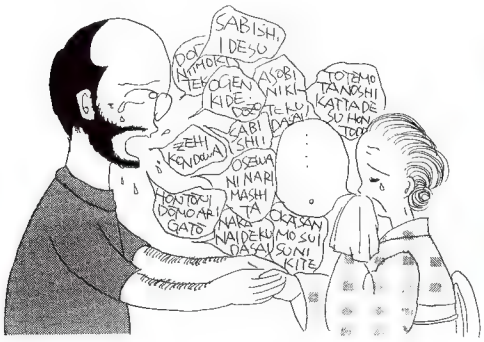
I studied for a period of three months. Normally this is the maximum students can cope with productively. After such a period, even more advanced students were exhausted and felt forced to take a break.

Homestay with my family

This is a rewarding experience, and as always in human relations, it is not a one-way happening. To share one's adventures and activities with a homestay family promotes personal relationships.

My wife and daughter joined me for the last four weeks in July. They had a really good time despite not being able to speak any Japanese. Once, together with my classmates, we cycled down to the Kanazawa beach on a Friday afternoon. The staff of Eurocentre procured a bicycle for my wife free of charge from the International Women's Association.

We are now trying hard to convince our 68-year-old landlady to visit us in Switzerland next year. When we left, there were tears and broken hearts.



Japanese Ways of Communicating

Japanese toilets looked somehow different from those I am used to, so I always took off my trousers. There was a bowl with dried flowers in the bathroom that fell down and broke due to my not being careful enough. Of course I apologized with all my Japanese and the landlady said everything would be OK. But the next day a part of the broken bowl was put in its original place for 24 hours. Then it disappeared. I interpreted this as a message to be more careful in her house. Is there a softer way to get a message across?

Once I was cycling to school and forgot about how cars drive "on the other side" here in Japan, so I was cycling on the wrong side of the street. A car nearly hit me, and it was my own fault. About 50 meters up the road the car stopped, and I had to pass by. The car's windows were closed and no words were exchanged. The message was clear: be more careful, for your own protection.

The day before we left the house of our landlady we all felt a sort of sadness. The landlady mentioned it, too, and said: *sabishii desu* ("I am sad.") As Westerners usually do, we tried to bridge the situation with a lot of words until she said: *Ima kotoba irimasen* ("Words are not necessary now.") We then realised that communicating without words can be very effective.

On the other hand, Japanese people can be surprisingly straightforward in airing judgments or instructions, as when a teacher says, "Your Japanese sentence structure does not sound very Japanese," or the landlady says, "Take a shower now!"

Looking back and forward

I am staying in Japan for one year all together. The first three months that I spent studying the language and living in a Japanese home was a wonderful experience. It will be a big advantage in my future training at my company's branch office in Yokohama, followed by special training offered by the Japan External Trade Organization (JETRO) and finally six months of working in two Canon factories north of Tokyo.

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JACK SEWARD'S

OUTRAGEOUS JAPANESE

The Japanese generally strive for surface harmony and try to avoid antagonistic confrontations when possible. As a result , they do not generate verbal vitriol in the quantity or variety that can be attributed to some other nationalities. But this is not to suggest that they are without their resources. As you will see, the Japanese can be inventive users of invective that is both vivid and injurious.

Continuing our series of excerpts from the book *Outrageous Japanese*, here is:

Using Living Creatures as Tools of Defamation, Part 2

Insects

Mushi (虫) is the everyday term for insects (or bugs) while the scholarly term is *konchū* (昆虫). *Kemushi* (毛虫 — the kanji mean "hair-bug") is a caterpillar and gives us an example of how two cultures view the same object differently. I don't know that many Westerners would care to cuddle a caterpillar, but we certainly don't hold the degree of hostility toward them that the Japanese apparently do. I have heard, however, of one variety of Japanese caterpillar that stings, which may be a contributing factor.

毛虫のようなやつ
kemushi no yō-na yatsu
"despicable fellow" (lit., someone like a caterpillar)

Other insect-related taunts are:

弱虫
yowa-mushi
"weakling" (lit., "weak bug")

泣き虫
naki-mushi
"crybaby"

点取り虫
tentori-mushi

- literally "point-taking bug," *tentori-mushi* refers to a student who is excessively concerned with grades. It might be tempting to translate this as "bookworm," but a *tentori-mushi* would read only textbooks or materials that contribute directly to better test scores.

ごきぶり亭主
gokiburi teishu
"a 'cockroach' husband"

- This term was apparently coined to describe husbands who invaded that traditionally female territory, the kitchen. Whether they were trying to cook, or were simply searching for food, their presence was considered annoying. Nowadays, the scope of the term seems to have expanded and it is sometimes used to mean "lazy, good-for-nothing husband."

Four-legged Creatures

The kanji 獣 can be read *kemono* or *kedamono*, the former generally referring to "wild animals" in the literal sense, while the latter is used almost exclusively as an insult for brutish humans. This kanji can also be combined with the kanji for "field" (野) to make the word *yajū* (野獣, "beast/beastly person"), which, although perhaps slightly less pejorative, can be an effective insult in the proper context.

その　犯罪人　は　野獣　のようなもん　だ。
Sono hanzai-nin wa yajū no yō na mon da.
"That criminal is a beast."

The word *chikusho* apparently came from a Sanskrit word which refers to all non-human "creatures," including animals, birds, fish, insects, etc. Buddhism holds that certain types of wrongdoing in this life can result in reincarnation into one of these life forms. The insult is also a reference to *chikushō-dō* (畜生道)—the world of *chikushō*—which is one of the Buddhist hells.

Chikushō is listed in the dictionary as meaning "beast" or "dumb brute," but it can also be used as an interjection, something like "S.O.B."

この畜生め!
Kono chikushō-me!
"You beast/You S.O.B.!"

畜生!
Chikushō!
"Dammit/S.O.B.!"

The material in this column is excerpted from the book *Outrageous Japanese*, by Jack Seward, Charles E. Tuttle, Inc., Tokyo, Japan. MANGAJIN has added Japanese *kanji* and *kana*, as well as grammar and vocabulary notes.

- although *kono* literally means "this . . .," it's used like the English "you . . ." to direct the insult at a specific person.
- *kono chikushō* is often contracted to *konchikushō*.
- the suffix *-me* adds emphasis and is frequently used with insults.

Tanuki

The *tanuki* (狸) is considered in Japan to be a crafty, rather amusing creature with supernatural powers (as well as a penchant for sake and debauchery in general). Although *tanuki* is sometimes translated as "badger," it is actually a member of the dog family. It is used in such gibes as:

狸親父 *tanuki-oyaji* — **"cunning old man"**
狸ばばあ *tanuki-babā* — **"crafty old woman"**

この狸め
Kono tanuki-me
"You sly dog"

Although not strictly speaking an insult, the following expression is related to the image of *tanuki* as crafty.

狸寝入り
tanuki-neiri — **"playing possum"**
(i.e., feigning sleep; the verb is *tanuki-neiri o suru*)

Foxes

Like the *tanuki*, the fox (狐, *kitsune*) is regarded as a wily and crafty, though not so amusing, animal. In ancient Japan, foxes were considered sacred; even today *Inari Jinja* (稲荷神社), shrines dedicated to the fox deity, are a common sight.

Foxes are said to sometime abuse their supernatural powers by possessing humans.

若い時にその百姓は狐につかれたそうです。
Wakai toki ni sono hyakushō wa kitsune ni tsukareta sō desu.
今でもなんとなくおかしいようだ。
Ima demo nan-to-naku okashii yō da.
"It is said that farmer was possessed by a fox when he was young. Even now there's something strange about him."

Dogs and Monkeys

The Japanese equivalent of the expression "fight like cats and dogs" is "fight like dogs and monkeys."

あの二人はいつも犬と猿のように喧嘩をしています。
Ano futari wa itsumo inu to saru no yō ni kenka o shite imasu.
"That pair is always at it like cats and dogs."

The kanji for "dog" (犬) and "monkey" (猿) can be combined (犬猿, read *ken'en*) for an alternate expression.

あの二人は犬猿の仲だ。
Ano futari wa ken'en no naka da.
"Those two are always at each other's throats."

Although a dog may be man's best friend in the West, *inu* can be used to mean "spy" in Japanese.

警察の犬 *keisatsu no inu* — **"a police spy"**

Here is another disparaging reference to canine traits:

犬の遠吠え
inu no tō-boe — **"useless/cowardly complaining"**

- *inu no tō-boe* literally means "the barking of a far-away dog." It refers to a weak person or coward who speaks badly of others behind their backs, without ever coming out and saying what's on his or her mind — like a dog barking at a person or a strong opponent from a safe distance.

Westerners tend to think of members of the monkey family as clever, agile, and rather amusing creatures. Although perhaps some Japanese feel similarly, the following expressions indicate the general feeling is otherwise:

猿真似屋
sarumane-ya — **"copycat"**
(lit., someone who imitates things like a monkey)

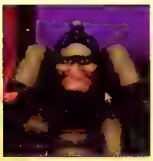
山猿
yamazaru — **"hillbilly/country hick"**
(lit., mountain monkey)

An example of the kind of evil cunning associated with monkeys in Japan is found in a well-known children's story, *Saru-Kani Kassen* (猿蟹合戦, "The Battle Between the Monkey and the Crab"). In the story, the monkey deceives the crab, first by trading it a persimmon seed for a rice ball, and then, after the seed has grown into a tree, by offering to pick the fruit for the crab. The monkey eats all the good fruit himself and throws down only hard, green persimmons, eventually killing the crab.

A *hihi* (ひひ) is a dog-faced baboon. By adding *jijii* (old man), we get a very sharp barb:

ひひじじい
hihi-jijii
"dirty old man/lustful old goat" (lit., baboon-like old man)

In the next installment we will investigate injurious uses of terms relating to cows, cats, horses, pigs, and bears.



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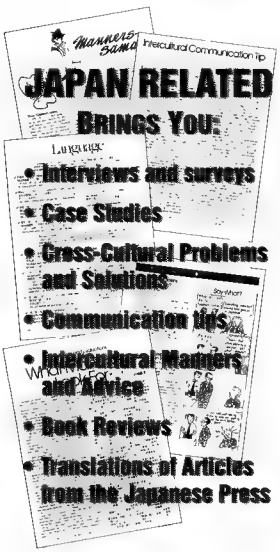

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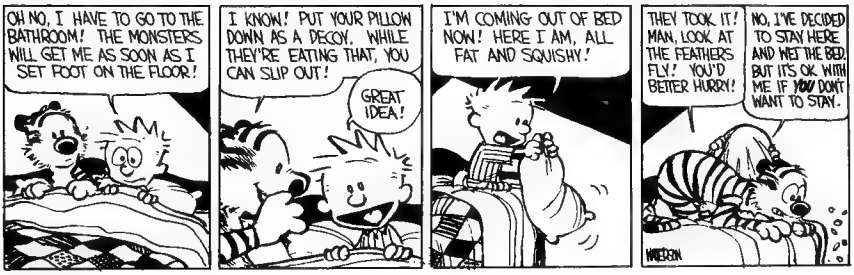
Calvin and Hobbes


OH NO, I HAVE TO GO TO THE BATHROOM! THE MONSTERS WILL GET ME AS SOON AS I SET FOOT ON THE FLOOR!
I KNOW! PUT YOUR PILLOW DOWN AS A DECOY. WHILE THEY'RE EATING THAT, YOU CAN SLIP OUT!
GREAT IDEA!
I'M COMING OUT OF BED NOW! HERE I AM, ALL FAT AND SQUISHY!
THEY TOOK IT! MAN, LOOK AT THE FEATHERS FLY! YOU'D BETTER HURRY!
NO, I'VE DECIDED TO STAY HERE AND WET THE BED. BUT IT'S OK WITH ME IF YOU DON'T WANT TO STAY.
WATTERSON

1 2 3 4

1 **Calvin:** "Oh no, I have to go to the bathroom! The monsters will get me as soon as I set foot on the floor!"
あァ、困った な、トイレ にいきたく なっちゃった。
A, komatta na, toire ni ikitaku natchatta.
(intj.) troubled (colloq.) toilet to want to go became-(regret)
(でも) 床 に 足 を 降ろしたら、そのとたんに 怪物 に やられちゃう。
(Demo) yuka ni ashi o oroshitara, sono totan ni kaibutsu ni yararechau
(but) floor to feet (obj) if lowered that moment at monster by be done in/clobbered-(regret)

- as soon as =「すると同時に／したとたんに」
- set foot on the floor =「足を床につける（降ろす）」
- 欧米では、自分のベッドの下に怪物か何かがいるという恐怖感を抱いている子供が多く、そうした子供は、寝る前にお母さんにベッドの下を見てもらったり、自分で下を確認してからベッドを降りたりすることが多い。

2 **Hobbes:** "I know! Put your pillow down as a decoy."
そう だ！おとりに 枕 を 落としてごらん。
Sō da! Otori ni makura o otoshite goran.
that way is decoy as pillow (obj.) drop-and see

While they're eating that, you can slip out!"
ヤツら が それ を 食べてる 間に こっそり 抜け出せる よ！
Yatsura ga sore o tabete-ru aida ni kossori nukedaseru yo!
they (subj.) that (obj) eating during quietly can escape (emph.)

Calvin: "Great idea!"
名案 だ ね！
Meian da ne!
good idea is (emph.)

3 **Calvin:** "I'm coming out of bed now! Here I am, all fat and squishy!"
さあ、ベッドから 降りる ぞ！ ほら、ぼくは 丸々と 太ってて、フッカフカ だ よ！
Sā beddo kara oriru zo! Hora boku wa marumaru-to futotte-te, fukka-fuka da yo!
interj. bed from go down (colloq.) hey I/me as for roundishly/plumply fat-and squishy am (emph.)

- come out of . . .=「. . . から出て行く」。聞き手の立場からみてcomeを使っているもの。
- Here I am =「ほら、ここにいるよ」。
- all fat and squishy の「all」=「で 一杯の」「に満ちた」。Fat とsquishy（フッカフカの）の両方を修飾している。

4 **Hobbes:** "They took it! Man, look at the feathers fly! You'd better hurry!"
ヤツら 枕 にくいついたゾ！ウワー、見ろ よ、 羽 が 飛び散ってる。急がないと。
Yatsura makura ni kuitsuita zo! Uwā, miro yo, Hane ga tobichitte-ru. Isoganai to.
they pillow on have bitten (emph.) (exclam.) look (emph.) feathers (subj.) are flying about must hurry

(continued on next page)

(continued from previous page)

Calvin: "No, I've decided to stay here and wet the bed. But it's OK with me if you don't want to stay."
いや、ここで このままもらしちゃうことにしたよ。
Iya, koko de kono mama morashichau koto ni shita yo.
No, here at as is leak (regret) decided to (emph.)
でも、君 が ここに いる の が いや なら、降りても かまわない よ。
Demo, kimi ga koko ni iru no ga iya nara, orite mo kamawanai yo.
but you (subj.) here at exist/stay (nom.)(subj) unpleasant if it is even if go down don't care (emph.)

- man「おやまあ」など俗語で驚き、感動等を表わす間投詞として使われる。
- look at A do. . . = Aが…するのを見る
- wet the bed =「ベッドを濡らす」→「寝小便する」。この場合カルヴィンは起きているのでベッドで用を足すことを指す。wet はdecided to に続く。

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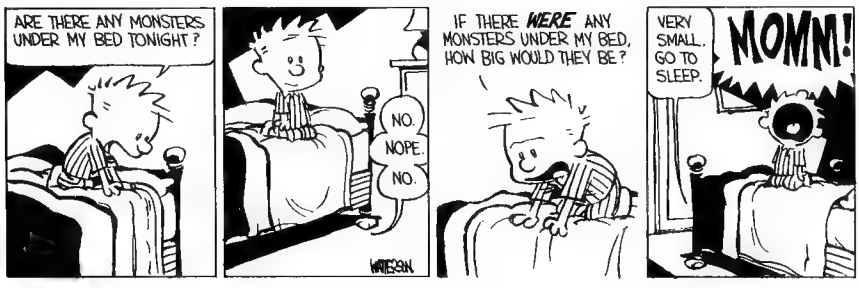
Calvin and Hobbes by WATTERSON



1 2 3 4

1 **Calvin:** "Are there any monsters under my bed tonight?"
今夜、ぼく のベッドの ド に 怪物 いる かなァ？
Kon'ya boku no beddo no shita ni kaibutsu iru kanā?
tonight I/me 's bed of bottom/underneath at monster exist I wonder

2 **Voice(s):** "No. Nope. No."
いや、いない よ。いない。
Iya. inai yo Inai
no not exist (emph.) not exist

- nope [noup] 会話で用いられるno の一変形。尻上がりに発音する。

3 **Calvin:** "If there were any monsters under my bed, how big would they be?"
仮に ぼくのベッドの ド に 怪物 が いる と したら、どのくらい大きいヤツ かな？
Kari ni boku no beddo no shita ni kaibutsu ga iru to shitara, dono kurai okii yatsu kana?
hypothetically I/me 's bed of bottom at monster (subj.) exists (quot.) if, how much big fellow I wonder

- 現在の事実に反する事柄を仮定する仮定法過去の文例。仮定法過去では条件節に過去形、帰結節に過去形助動詞＋原形動詞を用いる。声の主が「いない」と言っているので、「いない」ということをカルヴィンは一応事実として、「でも仮にいるとしたら」と仮定して話をしているもの。
- they = monsters

4 **Voice:** "Very small. Go to sleep."
すごく 小さい よ。 もう 寝なさい。
Sugoku chiisai yo. Mō nenasai.
very small (emph.) already go to sleep

Calvin: "Momm!"
ママー！
Mama!
Mom

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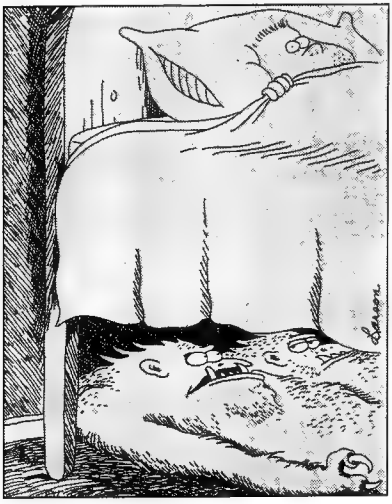
THE FAR SIDE by Gary Larson
ザ・ファー・サイド　ゲリー・ラースン



"I've got it again, Larry... an eerie feeling like there's something on top of the bed."

「また　だ　よ、ラリー…
Mata　da　yo,　Rarii
again　is/are　(emph.)　(name)
ベッドの上　に　何か　が　いるような、
Beddo no ue　ni　nanika　ga　iru　yō na,
bed　of　top　at/on something (subj.) exists　like
薄気味悪い　感じ　が　する。」
usukimiwarui kanji　ga　suru
eerie　feeling (subj.)　do

- it は「an eerie feeling」を指す。eerie＝「薄気味悪い」。
- like＝「のような」。like 以下は feeling にかかる形容詞節。

"This is just not effective...We need to get some chains."

「これは　あんまり効果的じゃない な。
Kore　wa　anmari kōkateki　jā nai　na.
this　as for　not very　effective　is not　(colloq.)
鎖　を手に入れないと　ダメ　だ。」
Kusari o　te ni irenai to　dame　da.
chains (obj.)　if don't obtain　unacceptable/no good is

- this 手に持っているhornを指す。
- 西洋の幽霊は普通、鎖を引きずって歩き、鎖のガチャガチャ鳴る音が不気味に聞こえることになっている。この幽霊は鎖の代わりにラッパを使って人を脅かそうとしたもの。

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(continued from page 23)

Indeed, with the recent surplus of foreign teachers, English conversation schools today can afford to be far choosier when hiring. No longer content with just any native English speaker, schools look for applicants with graduate degrees in education, TEFL (Teaching English as a Foreign Language) certification, classroom experience, and, at the very least, an adaptable personality. Due to Japanese immigration law, a college degree is a must.

But even when a school finds a suitable hire, it may be quite a while before the new teacher can begin work. In most cases, a school must handle a new teacher's application for a full-time work visa, which the Japanese Ministry of Immigration now takes up to four months to process.

Due to this complex, drawn-out visa process, and the desire for better qualified teachers, schools are increasingly shifting to recruiting foreign employees directly from overseas. Nova, one of the three largest chain schools in Japan (GEOS and Aeon are the other two), hires 600 to 700 teachers per year, 80 percent of its total full-time hires, through its personnel offices in Boston, Toronto, and London. Nova plans to increase this to nearly 100 percent next year, while maintaining part-time hiring in Japan. Aeon hires about 200 full-time teachers per year from offices in Chicago and Los Angeles. GEOS maintains personnel offices in Toronto and Vancouver, and has always hired all of its foreign teachers, who currently number about 500, from abroad. (The government-sponsored JET program, which places about 4,000 foreign teachers in public schools every year, does all of its hiring overseas as well.)

"I think it's the best way to guarantee the quality of teachers," Nova foreign personnel supervisor Denis Fuelling says of overseas recruiting.

This sort of hiring philosophy will come to have more and more of an effect on a foreigner's chances of landing a teaching job in Japan. Recently, chain schools have expanded rapidly into suburban areas, often pushing out smaller, independent schools that hired only in Japan. Thus, a handful of large chain schools that favor overseas hiring are coming to control the majority of English teaching jobs for foreigners, making the market for job hunters in Japan much tighter.

Fortunately, there are still plenty of advertisements in Tokyo English-language newspapers soliciting teachers with legal work visas. For visa-less first-timers, however, overseas hiring may soon be the only way to go.

Meanwhile, the volatile English teaching market continues to shrink. Just as this article was being completed, Bilingual, which had split its business between company classes and 21 conversation schools, ceased all operations due to bankruptcy.

Ian Baldwin *is a free-lance writer based in New York.*

• solicit = 募集する／勧誘する *boshū suru/kan'yū suru* • volatile = 変化しやすい *henka shiyasui* • bankruptcy = 倒産 *tōsan*

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Lesson 40 • The Many Faces of "Face" (2)

In Part 1 of our series on "face," we illustrated expressions that use the word *kao*, or its often derogatory cousin *tsura*. In most of those examples *kao* or *tsura* referred to the appearance of the physical face: handsome, smiling, troubled, innocent, an open book, and so forth. In this lesson, we will focus on expressions having to do with one's social face —which is to say, with appearances, honor, dignity, and reputation.

As with the English word "face," *kao* (and sometimes even *tsura*) can be used for the more figurative meaning of "social face." More common for this meaning, though, are the words *menboku* (面目) and *mentsu* (面子). You may sometimes hear these words in reference to physical face, but they are predominantly used when speaking of social face; they appear in expressions that essentially correspond to "lose face" and "save face" in English, as well as in other expressions of shame or embarrassment. The two words are pretty much interchangeable, but *kao* cannot always be substituted, nor can they always be substituted for *kao*.

Perhaps even more than in most of our lessons, the examples chosen here illustrate an important Japanese cultural trait along with language usage. We hope you'll note the degree to which each person's actions are perceived as affecting the reputation, or "face," of the people and organizations associated with him.

Awaseru kao ga nai—have no face to meet with

Hanazono has been spending all of his time at judo practice and neglecting his girlfriend Fujiko. Yawara, a mutual friend, meets him for coffee to urge him to see Fujiko and apologize, but Hanazono, ashamed that he has been doing poorly in judo while Fujiko is in top form, declares that he won't see her until he makes first string on the team.

Hanazono: 今 は 会わせる 顔 が ない!
Ima wa awaseru kao ga nai!
now as-for unite face (subj.) not exist/don't have
"As for now, I don't have a face to bring together with her."
"I simply can't face her right now!" (PL3)

- *awaseru* (more commonly written 合わせる in this expression) means "put together/unite," so 顔を会わせる *kao o awaseru* (literally, "put/bring faces together") is an expression for "meet." *Awaseru kao ga nai* (literally, "not have a face to bring together") is an expression used when you're too embarrassed or ashamed to meet/show your face to someone.

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Kao o tsubusu—crush a person's face

A blackmailer has approached Shima Kachō with compromising photographs of the wife of his colleague Hirai, as well as evidence that she was leaking company secrets. Shima advises Hirai to make a clean breast of the situation to the company and divorce his wife, but Hirai is concerned about the loss of face this would cause the man who served as go-between for his marriage.

Hirai: いや、離婚　は　出来ません!
Iya, rikon wa dekimasen!
no divorce as-for can't do
"No, I can't get divorced." (PL3)

そんな　こと　を　したら　仲人　を
Sonna koto o shitara nakōdo o
that kind of thing (obj.) if do/did go-between (obj.)
していただいた 井上　副社長　の
shite itadaita Inoue Fuku-shachō no
did-(for me) (name) co. VP 's
顔　を　潰す　こと　になる。
kao o tsubusu koto ni naru.
face (obj.) crush thing will become
"If I did that, it would become a loss of face for Vice-President Inoue, who served as our go-between."
"If I do that, I'll bring shame upon our go-between, Vice-President Inoue." (PL2)

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- *kao o tsubusu* (literally "crush [someone's] face"), or its passive counterpart, *kao ga tsubureru* (literally, "[someone's] face is crushed"), refers to situations where a person "loses face" or receives a blow to his/her dignity/reputation. Other synonymous expressions include *kao ni doro o nuru* ("spread mud on a person's face") and *kao o yogosu* ("soil/stain a person's face").

Kao o tateru—prop up a person's face

Several OLs from the Tōzai Newspaper decide to go out for *gyōza* ("potstickers"), and Yoshiko insists on choosing the place. When they get there, they see that it's a chain restaurant and are reluctant to enter—but they go in anyway, out of respect for Yoshiko.

OL: ま、　特別に　よし子 の
Ma, tokubetsu ni Yoshiko no
(interj.) specially (name) 's
顔　を　立てる　と　する か?
kao o tateru to suru ka?
face (obj.) uphold/prop up (quote) do (?)
"Well, shall we specially uphold Yoshiko's face?"
"OK, let's do this as a special favor for Yoshiko, shall we?" (PL2)

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- *tateru* basically means "make stand," and refers to putting something in an upright/vertical position, or propping it up so that it will not fall from such a position
- in many cases, *kao o tateru* would more literally mean "preserve/uphold (someone's) face/honor/reputation," but it can also be a simple matter of doing someone a favor.

Menboku ga tsubureru—face crumbles

The o-chūgen gift sent to the home of an important client at the request of Department Head Medaka has been returned: the General Affairs Section staff had sent pet supplies for dogs instead of for cats. Medaka is furious because it represents a serious loss of face for him that the wrong gift was sent.

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Medaka: おかげで ぼく の 面目 は
Okage de boku no menboku wa
thanks to I/me 's face/honor as-for
まるつぶれ だ!
maru-tsubure da!
completely crushed is
"Thanks to your screw-up, I've lost face completely." (PL2)

Kachō: もうしわけありません。
Mōshiwake arimasen.
"I'm terribly sorry." (PL4)

- *okage de* means "owing to/thanks to/as a result of." It can be used either for giving credit or assigning blame.
- *maru-* is used as a prefix meaning "whole/complete"; when prefixed to the noun form of a verb, it means the action occurs/occurred "completely/fully." *Tsubure* is the noun form of *tsubureru* ("be crushed"), so *maru-tsubure da* = "is completely crushed." In an even more dire circumstance, *menboku maru-tsubure* can mean "(one's) reputation has been completely destroyed."
- *mōshiwake arimasen* is a very polite/formal apology. It literally means "I have no excuse" but is better thought of simply as "I'm terribly sorry" or "Please accept my deepest apologies."

Menboku ga tatanai—face will not stand

The magistrate is explaining why a samurai tried to hide the fact that his wife's death was a double suicide with her illicit lover.

Magistrate: かかあが 若い 男 と 姦通、
Kakā ga wakai otoko to kantsū,
wife (subj.) young man with adultery
挙句の果てに 心中 じゃあ よ、
ageku no hate ni shinjū jā yo,
ultimately love suicide if it is (emph.)
"If your wife committed adultery with a young man, and ultimately killed herself in a lovers' suicide with him . . ."

Magistrate: 武士 の 面目 は 立たねえ よ な。
bushi no menboku wa tatanē yo na.
samurai's face as-for not stand (emph.) (colloq.)
"the honor/dignity of a samurai won't stand, will it?"
"it'd be pretty hard to uphold your honor as a samurai, wouldn't it?" (PL2)

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- *kakā* is an informal, old-fashioned word for "wife."
- *ageku no hate ni* means "ultimately" with a nuance of "on top of it all/to make things worse."
- *shinjū* refers to more than one person —usually lovers or family members— agreeing to kill themselves together.
- *tatanē* is a masculine/slang version of *tatanai*, negative of *tatsu* ("[something] stands"), the intransitive counterpart to *tateru* ("stand [something] up/uphold [something]") seen above.

Menboku o tamotsu—preserve face

The General Affairs staff of the example on the facing page arrange for a complete flea fumigation of the client's house to make amends for the mix-up with the pet supplies. A short while later, Medaka comes to thank the staff, saying the client was ecstatic over the improved conditions at home for his wife, who had been having an allergic reaction to her cats' fleas.

Medaka:

こっち も キミたち の おかげで
Kotchi mo kimi-tachi no okage de
this side also you-(plur.) 's thanks to

面目 を 保つ ことができて 助かった。
menboku o tamotsu koto ga dekite tasukatta.
face/honor (obj.) preserve was able to-and was helped/saved
"Thanks to you, I've been able to preserve my honor. I'm very grateful." (PL2)

また 来年 の お中元 もあれで 頼む よ。
Mata rainen no o-chūgen mo are de tanomu yo.
again next year 's summer gift also that with request (emph.)
"Please go with that for next year's *o-chūgen*, too." (PL2)

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- *menboku o tamotsu* is literally "preserve face/honor."
- *. . . koto ga dekiru* after the plain form of a verb essentially makes a potential form, "can/be able to (do the action.)"
- *tasukatta* is the plain/abrupt past form of *tasukaru* ("be helped/saved"). It's frequently used as an expression of gratitude.
- *o-chūgen* (the honorific *o-* is almost always included) refers to the custom of giving gifts at midsummer to one's boss, important business associates, and other social superiors, as a token of gratitude for favors received. The gifts themselves are also called *o-chūgen*.

Menboku shidai mo arimasen—no face whatsoever

Long-time rivals Iwagawa from Nissei Television and Koizumi from the Tōzai Newspaper got into a public shouting match over the pedigrees of their cats, which culminated in the two challenging each other to a kendo duel. Their employers have arranged a dinner meeting to point out to them the damage their feud could bring to the companies, and they are persuaded to apologize.

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Iwagawa:

まことに どうも、 面目次第 も ありません。
Makoto ni dōmo, menboku shidai mo arimasen.
truly very much face/honor also/even have none
"I am truly very sorry." (PL3)

- *dōmo* is an intensifier, commonly used with expressions of apology/thanks/greetings/etc.
- *menboku shidai* is essentially a more formal and polite form of *menboku*. It almost always appears in the phrasing used here — though *arimasen* can become *nai* ("have none," PL2) or *gozaimasen* ("have none," PL4). Other possible translations are "I have no excuse/I can put no good face on it/I am truly ashamed."

Mentsu—honor

A banquet for 1,000 scheduled at the Hotel Platon has been canceled and moved to a rival hotel at the last minute, leaving the Platon with roomfuls of perishable food they can no longer use. Faced with the possibility of monumental losses, Manager Tōdō agrees to sell the food to the rival hotel, but this man from the sales department finds that hard to swallow.

© Ishinomori Shōtarō / *Hotel,* Shogakukan

Sales Manager:

それじゃ ウチの 面子 は
Sore ja uchi no mentsu wa
that if it is our face/honor as-for

どう なる んだ?!
dō naru n da?!
what/how becomes (explan.)

"But in that case, what becomes of our honor?" (PL2)

- *uchi*, literally "inside," is often used to refer to one's own home/workplace.
- asking a question with *n da* is mostly masculine and usually sounds quite rough. In a case like this the question is essentially rhetorical.

Mentsu ni kakete—staking one's face

President Ōizumi Yūsuke of Hatsushiba Densen (a fictional company modeled on Matsushita) suddenly collapsed due to an apparent stroke while in a young woman's apartment. An ambulance is called, and after the doctor learns his patient is a VIP, he pledges to do his best with his hospital's reputation at stake.

© Hirokane Kenshi / *Kachō Shima Kōsaku,* Kōdansha

Doctor:

ハツシバ の 社長さん...?
Hatsushiba no shachō-san...?
(company name) 's president-(hon)

わかりました。病院 の メンツ に かけて
wakarimashita. byōin no mentsu ni kakete
understood hospital 's face/reputation on staked-and

頑張って みます!
ganbatte mimasu!
do our best-and see

"The president of Hatsushiba . . . ? I see. Staking our hospital's name on it, we'll do everything we can!" (PL2)

- *ganbaru* means "exert efforts/work diligently/do one's best," and *mimasu* is from the verb *miru*, which, when added to the *-te* form of another verb,means "try and do one's best/do one's best and see."

Mentsu ni kodawaru—be particular about one's face

Section Chief Tomii of the Tōzai Newspaper publicly insulted some reporters from the Teito Newspaper in a fit of drunken excess after besting them in a golf match. He got carried away with his golf victory in part because Teito recently overtook Tōzai in circulation. Now Teito is threatening to have Tōzai's membership in the press club canceled and refuses to accept any apologies.

A: しかし、帝都さん も そこ まで 突っ張らなくたって ねぇ。
Shikashi Teito-san mo soko made tsupparanakutatte nē.
but (name hon.) also there as far as even if don't push/insist (colloq.)
"But you'd think Teito wouldn't have to push things that far." (PL2)

B: 発行部数 日本一 の 新聞 という 面子 に
Hakkō busū Nihon-ichi no shinbun to iu mentsu ni
circulation best/most in Japan (=) newspaper (quote) say face/dignity on
こだわっている ん だろう。
kodawatte iru n darō.
are standing/sticking (explan.) probably/perhaps
"I suppose they're standing on their dignity as the paper with the highest circulation in Japan." (PL2)

- *tsuppparanakutatte* is a colloquial conditional form of *tsupparu* ("push/thrust/insist"). The implied meaning is that "if they didn't push things that far, it would be OK."
- *kodawaru* means "to be very particular about/stuck on/hung up on" a certain point, so B is surmising that Teito is "hung up on" its face/honor/dignity as the leading newspaper.

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Mentsu o ushinau—lose face

In another contest between Yamaoka and Kaibara of the two rival newspapers Tōzai and Teito, Yamaoka has deliberately thrown the competition by first warning Ryōzō, who is in chef's training under Kaibara, to avoid the faux pas of serving horsemeat to a horse lover; and then deliberately committing that faux pas himself. Ryōzō has come to thank Yamaoka.

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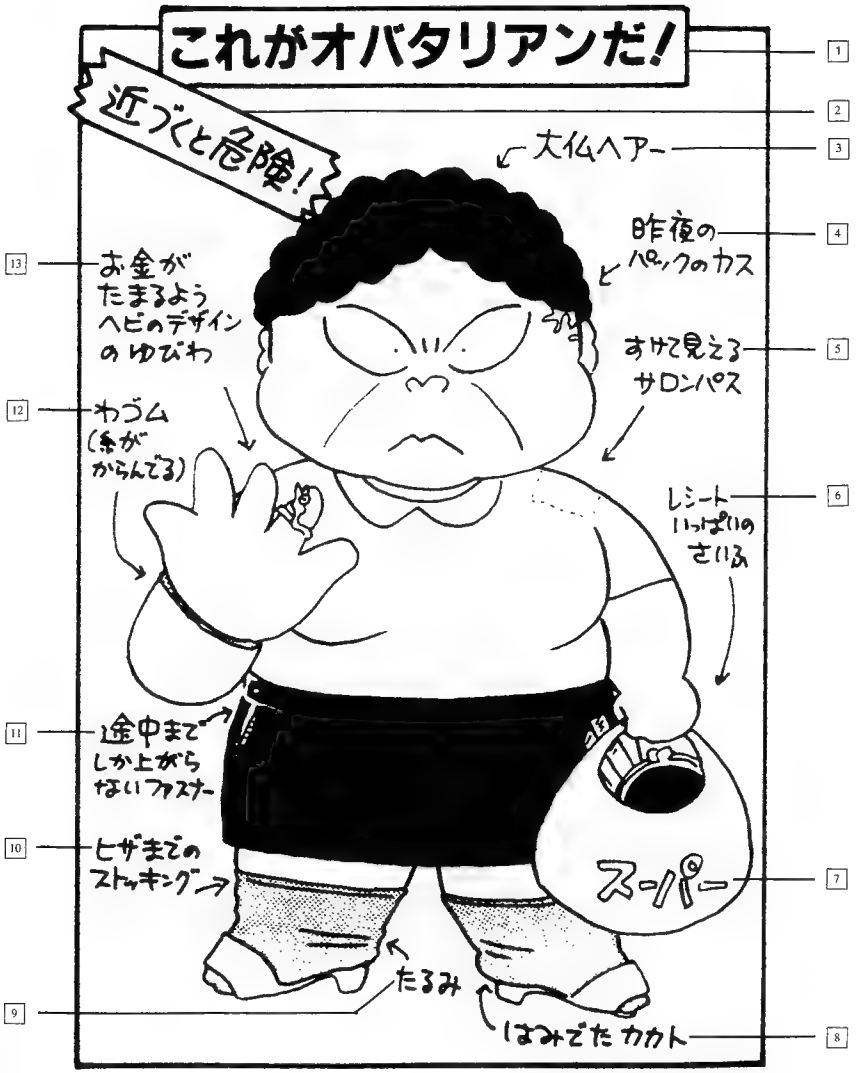
Ryōzō: 弟 から 全部 聞きました。
Otōto kara zenbu kikimashita.
younger brother from all/entirely heard
"I heard the whole story from my brother." (PL3)

山岡さん は、 私たち 兄弟 のために
Yamaoka-san wa, watashi-tachi kyōdai no tame ni
(name-hon.) as-for I/me (plural) brothers/siblings for sake of
ご自分 の 面子 を 失う ような こと まで して...
go-jibun no mentsu o ushinau yo-na koto made shite...
(hon.)-self 's face (obj.) lose like thing as far as did-and
"In order to help my brother and me out, you went so far as to (deliberately) do something that (you knew) would make you lose face." (PL3-4)

- *ushinau* = "lose," so *mentsu/menboku o ushinau* is literally "lose face." *Kao* is not used with this verb.

オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko



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1
これ が オバタリアン だ!
Kore ga Obatarian da!
this (subj.) obatarian is
This is Obatarian!

2
近づくと 危険!
Chikazuku to kiken!
if approach/go near danger/dangerous
Dangerous if you go near!
Danger! Keep away!

- *to* after a non-past verb can make a conditional "if/when" meaning.

3
大仏 ヘアー
Daibutsu heā
great Buddha hair
Hair like a great Buddha

- many images of Buddha, including the *daibutsu* ("great Buddha") statues at Nara and Kamakura, show him with knobby-looking hair, representing tight curls.

4
昨夜 の パック の カス
Sakuya no pakku no kasu
last night 's pack 's residue
Residue from last night's facial pack

5
すけて見える サロンパス
Sukete mieru Saronpasu
see-through (product brand name)
Salonpas visible under blouse

- *sukete* is the -te form of *sukeru* ("be/grow transparent"), and *mieru* = "can see." *Sukete mieru* modifies *Saronpasu* to indicate that it is visible beneath/through her blouse.
- *Saronpasu* are rectangular white "plasters" for relieving muscle pain.

6
レシート いっぱい の さいふ
Reshiito ippai no saifu
receipt(s) full of purse/wallet
Purse stuffed with receipts

- *saifu* refers to a "wallet/purse" for holding cash, not to larger handbags that are sometimes called purses.

7
スーパー
Sūpā
Supermarket

- *sūpā*, from English "super," in Japanese most commonly refers to "supermarket."

8
はみでた カカト
Hamideta kakato
stuck out/protruding heel(s)
Protruding heels

- *hamideta* is the plain/abrupt past form of *hamideru* ("stick out/protrude"). Her heels stick out beyond the heels of her sandals.

9
たるみ
Tarumi
slack/sag
Sag

10
ヒザ まで の ストッキング
Hiza made no sutokkingu
knee(s) to/as far as (=) stocking(s)
Stockings up to knees
Knee-high stockings

11
途中 まで しか 上がらない ファスナー
Tochū made shika agaranai fasunā
part way to/as far as only won't go up zipper
Zipper that goes only part-way up
Half-closed zipper

- *shika* works together with a negative (*-nai*) later in the sentence to mean "only."
- *agaranai* is the negative form of *agaru* ("[something] goes up/rises").
- *fasunā* is from English "fastener"; it's a Japanese word for "zipper."

12
わゴム (糸 が からんでる)
Wagomu (ito ga karande-ru)
rubber band thread(s) (subj.) are entangled/entwined
Rubber band (with threads entwined)

- *wa* means "ring/circle," and *gomu* = "rubber"; *wagomu* = "rubber band."
- *karande-ru* is a contraction of *karande-iru* ("is/are entangled/entwined"), from *karamu* ("become entangled/entwined").

13
お金 が たまる よう
O-kane ga tamaru yō
(hon.)-money (subj.) will accumulate so that
ヘビ の デザイン の ゆびわ
hebi no dezain no yubiwa
snake of design of/with ring
Ring with snake design — to help savings grow

- *tamaru* = "(something) collects/gathers/accumulates."
- *yō* (or *yō ni*) after a verb can mean "so that (the action takes place)."
- *hebi* ("snake") modifies *dezain* ("design," from English) to give "snake design," and the combination modifies *yubiwa* (literally "finger ring," the name for rings worn as jewelery on one's finger). There is an old superstition that if you find a snake in your house you will become wealthy. People born in the year of the snake are also supposed to save money easily.

What's an "Obatarian?"

The name Obatarian was coined from two words: *obasan* (おばさん), literally "aunt," but used as a generic term for middle-aged or adult women; and *batarian* (バタリアン), from the Japanese title of the American horror movie *Return of the Living Dead*—a reference to the "battalions" of zombies in the film. The word, now firmly ensconced in the Japanese language thanks to this popular manga, is used to refer to a type of middle-aged woman who strikes terror into the hearts of people around her, or at least raises a few eyebrows.

After years of managing husbands, children, and household budgets, "Obatarians" seem to be using the authority of their middle years to focus at last on themselves, without regard to the social norms dictated for women in Japan.

Obatarian can often be seen furiously playing pachinko or aggressively elbowing her way onto a crowded train. In this series, Obatarian is most commonly drawn as the character shown here (plump with short, curly hair), but the name is also used to refer to several other similar characters who appear in the manga.

オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

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1

Title: おばけ　屋敷
Obake Yashiki
ghost mansion
Haunted House

FX: ドキ ドキ
Doki doki
Thump thump (effect of heart pounding in fear/trepidation)

2

FX: ぬ〜っ
Nū!
(effect of something appearing/looming up before you suddenly and noiselessly)

Obatarian: キャ〜ッ!
Kyā!
"Aiii!" (scream)

3

FX: スル スル
Suru suru
(effect of something sliding smoothly into place)

Obatarian: ギャ〜ッ!
Gya!
"Aaack!" (scream)

4

FX: クルッ
Kuru!
(effect of something abruptly spinning/turning around)

Obatarian: びぇ〜っ!
Biē!
"Eeee!" (another startled/terrified sound)

5

FX: のっぺら〜
Nopperā
(effect of featureless face turning around)

Obatarian: どわ〜っ!
Dowa!
"Waaa!" (yet another expression of terror)

FX: ペタン
Petan
Plop (effect of landing on seat of pants)

- *noppera* means "flat/smooth," and *nopperabō* is the name of a kind of ghost without any features on its face. Here, *nopperā* is being used as an FX word that both helps identify the ghost and suggests a movement — the turning of his head to show that he has no features.

6

FX: ずわ〜っ
Zuwā!
(effect of ghost stretching its neck)

Obatarian: たすけて〜っ!
Tasuketē!
rescue-(request)
"He-e-elp!" (PL2)

FX: バタ バタ
Bata bata
(effect of flailing arms and legs as she tries to escape)

- *tasukete* is the *-te* form of *tasukeru* ("rescue/save"). The *-te* form is often used informally to make requests, and *tasukete* (usually with the last vowel elongated) is the standard cry for help for females; males would more typically yell *tasukete kure!* (also usually with the last vowel of *kure* elongated).
- the long-necked *obake* is called *rokurokubi* (ろくろ首). Usually female, at night *rokurokubi* stretch their necks out as long as they want in search of prey, allegedly with the aim of sucking the energy out of men.

7

Obatarian: あっ
A!
(exclam.)
"Oh!"

Sign: 出口
Deguchi
Exit

- *a!* is an exclamation of surprise/sudden awareness.

8

Obatarian: ちょっとーっ。たった これ だけ で
Chottō! *Tatta kore dake de*
a little/hey only this only with/for
3千円 は 高い わ よーっ!!
sanzen-en wa takai wa yō!
¥3,000 as-for high/expensive (fem.) (emph.)
"He-e-ey! For just this much, ¥3,000 is (too) expensive!"
"He-e-ey! Charging ¥3,000 for this is a real rip-off!" (PL2)

Signs: おばけ　屋敷
Obake Yashiki
Haunted House

入場料
Nyūjō-ryō
entrance fee
Admission

大人　3千円
Otona sanzen-en
Adult: ¥3,000

子供　千円
Kodomo sen-en
Child: ¥1,000

Narration: こわさ より 欲深さ が 勝る
Kowasa yori yokufukasa ga masaru
fear more than greediness (subj.) surpasses
オバタリアン。
obatarian.
Obatarian: Her greediness surpasses her fear. (PL2)

- *chotto* is literally "a little," but it's also used as an interjection for getting someone's attention, like "say/hey/look here."
- *tatta* emphasizes the smallness/minuteness of a number or amount: "only (this much)." Since *dake* also means "only," the two words can be thought of as emphasizing each other.
- *nyūjō* refers to "entering an event site," and *-ryō* is from *ryōkin* ("fee/fare"), so *nyūjō-ryō* refers to "admission fee" → "admission."
- *kowasa* is a noun form of *kowai* ("fearful/fearsome").
- *yori* marks the lesser of two items in a comparison.
- *yokufukasa* is a noun form of *yokufukai*, which literally means "desire/greed is deep," so *yokufukasa* = "depth of greed/greediness."

オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

Sound FX: キャー キャー キャー
Kyā Kyā Kyā
Aaah! Aaah! Aaah! (terrified screams)

Sound FX: グォ〜ッ
Guō–!
Roarrr (sound of objects swirling around the room in the air)

2

Sound FX: バタン
Batan
Blam! (sound of door slaming against wall)

Young Woman: あっ、 おとなり の…
A!, o-tonari no…
(exclam) (hon.)-next door of/from
"Oh, (the lady) from next door." (PL3-4)

- *a!* is an exclamation of surprise/sudden awareness.
- *tonari* refers to an adjacent/neighboring location, so when speaking of houses/apartments it means "next door," when speaking of seats it means "the next seat," etc. *Tonari no* = "in/of/from the next house/seat/etc." The prefix *o-* is honorific.
- if she were to complete her sentence, it might end either with the neighbor lady's surname plus *-san*, or with *obasan* (see introduction).

3

Obatarian: うるさい わ ねー!!
Urusai wa nē!
noisy (fem.) (colloq.)
"Pipe down!" (PL2)

Obatarian: 今 何時 だ と 思ってる の!!
Ima nanji da to omotte-ru no?
now what time is (quote) are thinking (explan -?)
"What time do you think it is now?"
"Don't you know what time it is?!" (PL2)

- *urusai* literally means "noisy/bothersome," and it's often used like English "Be quiet!/Shut up!/Simmer down!"
- *wa* is a feminine touch, and *nē* essentially adds emphasis.
- *omotte-ru* is a contraction of *omotte-iru*, the progressive ("is/are –ing") form of *omou* ("think"). The quotative *to* marks what comes before it as the content of the thinking.
- in colloquial speech, it's quite common to ask a question using the explanatory *no*.

4

Sound FX: バタン
Batan
Blam! (sound of door slamming shut)

Sound FX: ボトッ ボトッ
Boto! Boto!
Plop Plop (effect of objects dropping to ground)

Narration: オバタリアン は ポルターガイスト に も 負けない。
Obatarian wa porutāgaisuto ni mo makenai.
obatarian(s) as-for poltergeist(s) to even not lose
Obatarians don't lose even to poltergeists.
Obatarians are too much even for poltergeists.

- *makenai* is the negative of *makeru* ("lose/be defeated/be overcome"). The particle *ni* marks the opponent/adversary, so . . . *ni makeru* = "lose to/be defeated by . . ." and . . . *ni makenai* = "not lose to/not be defeated by . . ." → "defeat/overpower/out-do/give no quarter to/remain undaunted by . . ."

A five-volume set of "Obatarian" stories (in the original Japanese) is available from *Mangajin*. See our catalog (US edition only) in the back pages of this issue.

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植田まさしの フリテンくん

Ueda Masashi's Furiten-kun

1

Player 1: すいません。いま もちあわせ が なくて…
Sumasen. Ima mochiawase ga nakute…
(apology) now things/cash on hand (subj.) not exist-(cause)
"I'm sorry. I don't have any (money) on me." (PL3)

Player 2: なん だ。しょうがねー なぁ。
Nan da. Shō ga nē nā.
what is no help for it (colloq.)
"What's that? Sheesh!" (PL2)

- *suimasen* is a colloquial *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context.
- *mochiawase* refers to something "on hand/in stock."
- *nakute* is a negative *-te* form of *nai* ("not have/not exist"). From the context we understand something like *haraenai* ("cannot pay up") follows.
- *nan da* (literally "what is it?") is often used idiomatically to express disappointment/disdain/disgust.
- *shō ga nē* is masculine slang for *shō ga nai*, a variation of *shikata ga nai*, literally, "there is no way to do/nothing one can do" → "there's no help for it." Sometimes it's used to express exasperation with one's listener.

2

Player 2: じゃ、 おたく の 住所 きいておこう か。
Ja, o-taku no jūsho kiite okō ka.
in that case/then you/your house 's address ask-(for future ref.) (?)
"In that case, shall I ask you for the address of your house?"
"In that case, let me get your address." (PL2)

Player 1: 住所 です か?
Jūsho desu ka?
address is (?)
"My address?" (PL3)

- *taku* = "home/residence"; adding the honorific prefix *o-* makes it "your home/house" or "you" depending on the context. Here it could be either. In a corporate setting *otaku* becomes "you/your company."
- *kiite* is the *-te* form of *kiku* ("listen/hear"), and *okō* is the volitional ("let's/I shall/I think I'll") form of *oku* ("set/leave"). *Oku* after the *-te* form of another verb implies the action will be done in anticipation of some future event/need. When the volitional form is in a question, the meaning becomes "Shall I/we . . . ?" or "Perhaps I/we should . . ."

3

Player 1: 台東区 谷中 の 光徳寺 です
Taitō-ku Yanaka no Kōtoku-ji desu.
(ward name) (district name) of (temple name) is
"It's Kōtoku Temple in Yanaka, Taitō Ward." (PL3)

Player 2: なん だ。 おたく、 和尚さん?
Nan da. O-taku, oshō-san?
what is you Buddhist priest-(hon.)
"Oh, are you a priest?" (PL2-3)

- the city of Tokyo has 23 *ku*, or "wards," each of them the size of a good-sized city. Taitō-ku is the area around Ueno Station in central Tokyo; Yanaka is an area northwest of Ueno (nearest to Nippori Station) where quite a few Buddhist temples and cemeteries are located.
- in this case *nan da* is an expression of mild surprise: "Oh/Huh?"
- he says *oshō-san* with the intonation of a question. *Ka* (or *desu ka*), for making questions, is often omitted in colloquial speech.

4

Player 1: いいえ。
Iie.
"No."

- ghosts are portrayed in Japan as having no feet.

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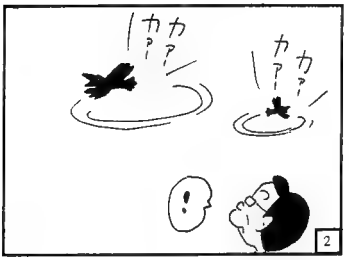
植田まさしの Ueda Masashi's

フリテンくん Furiten-kun

1

Title: カラス
Karasu
crow
Crows

Sound FX: カァー カァー カァー カァー
Kā kā Kā kā
Caw caw Caw caw (cry of crows)



2

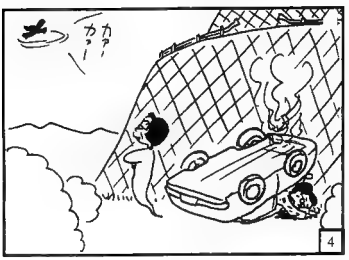
Sound FX: カァーカァーカァーカァー
Kā kā Kā kā
Caw caw Caw caw

3

Sound FX: カァーカァーカァーカァー
Kā kā Kā kā
Caw caw Caw caw

Man: 近く で 人 が 死んだ な。
Chikaku de hito ga shinda na.
nearby at person (subj.) died (colloq.)
"Someone must have died near here." (PL2)

- *chikaku* is a noun referring to "the vicinity/area nearby," and *de* marks it as the location where some action took place.
- *shinda* is the plain/abrupt past form of *shinu* ("to die").
- the colloquial particle *na* expresses a kind of self-check/confirmation, like an English tag, "(it is,) isn't it/(that appears to be the case,) doesn't it?"



4

Sound FX: カァー カァー
Kā kā
Caw caw

- ghosts are portrayed in Japan as having no feet.
- in ancient Japan, crows were considered sacred. Even today some shrines have rituals involving crows, and the idea that they possess magical powers lingers in folk beliefs. Since it is widely known that crows are scavengers and they can be seen picking at the bodies of dead animals, it is thought that crows can detect a dying person. Crows have therefore come to symbolize death, and may appear soon before or soon after someone's death in modern Japanese literature. In this manga, the crows have come to the scene of a fatal traffic accident and are observed by the ghost of the victim (who apparently doesn't realize yet that he has died).

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植田まさしの Ueda Masashi's フリテンくん Furiten-kun

1

Title: お盆
O-bon
Obon

Ghost 1: ウー
U
"Uuugh." (groan)

- *Bon* (or *Urabon*; the honorific *o-* prefix is used only with the shorter name) is a Buddhist festival in which spirits of the deceased are allowed to visit the homes of their living descendants. It is observed each year from August 13 through 15 or 16 (or the same days in July in some areas). Typically a *shōryō-dana* (精霊棚, "spirit shelf/altar") is set up in front of the *butsudan*, the permanent family ancestor altar, to make special offerings and welcome the ancestors' spirits home.

2

Ghost 2: どう しました?
Dō shimashita?
what/how did
"What's wrong?" (PL3)

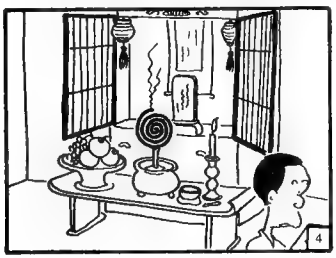
- *dō* is "what/how," and *shimashita* is the PL3 past form of *suru* ("do/make"), so *do shimashita* is literally "what/how did (you) do (something)," but it's used idiomatically to ask for an explanation of something that seems out of the ordinary: "what happened?/what's wrong?/what's going on?"

3

Ghost 1: それが、なんだか 今日 は
Sore ga, nan da ka kyō wa
that (subj.) kind of today as-for
朝 から 目まいがして...
asa kara memai ga shite ...
morning from be dizzy-(cause)
"Well, I've been feeling kind of dizzy today, since this morning." (PL2)

Ghost 2: そりゃ いけません ナ。
Sorya ikemasen na.
as for that no good/won't do (colloq.)
"That's too bad." (PL3)

- *sore ga* is used idiomatically as a kind of "warm-up" when telling the listener something unfortunate/awkward/negative.
- *nan da ka* (literally "What is it?") has the idiomatic meaning of "somehow/sort of."
- *kara* = "from," so following a time word it means "from the specified time."
- *memai* is a noun for "dizziness," and *memai ga shite* is the *-te* form of the verb phrase *memai ga suru*, "be dizzy." Given the context, something like *guai ga warui* ("feeling is bad" → "I'm not feeling well") is understood after *memai ga shite*, with the *-te* form used to imply the preceding is the cause/reason for what follows.
- *sorya* is a contraction of *sore wa*, "that" plus the topic marker *wa*: "as for that."
- *ikemasen* is the PL3 form of *ikenai* ("no good/won't do"). *Sore wa ikemasen ne/na* is an expression of sympathy over something unfortunate/troublesome/undesirable: "that's too bad/I'm sorry to hear that/what a shame/etc." The colloquial *ne/na* on the end assumes the listener agrees, but in this case it would be excessive to translate it as a tag question "isn't it?"



4

- the family has apparently run out of (or neglected to buy) the normal stick incense offered to the spirits on the *shōryō-dana* and substituted a mosquito-repelling incense coil

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竹右衛門家のひとびと (タケエモン)

Take'emon-ke no Hitobito
The Take'emon Clan

The title of this manga series contains an interesting case of a silent kanji character in the name *Take'emon* (竹右衛門). The first character, *take* (竹, "bamboo") is straightforward, but the combination 右衛門, read here as *emon*, is actually short for *uemon*, which means "Right Gate Guards." In the Imperial Guards of the pre-modern period, there was a group called

(continued on facing page)

by 佐藤竹右衛門 / **Satō Take'emon**

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(continued from facing page)

the "Gate Guards," and these were divided into "Right Gate Guards" (右衛門, *uemon*) and "Left Gate Guards" (左衛門, *saemon*). There were two or three other categories of Imperial Guards as well, but for some reason *uemon* and *saemon* came to be commonly used in male names of the samurai class (and eventually non-samurai, too), typically with another character or two before them. When there's something else before it, *uemon* generally gets shortened to *emon*; *saemon* remains in its full form, but often becomes *-zaemon* (e.g., *Gorōzaemon*).

The two *e*'s in *Take'emon* are pronounced separately, with a slight "catch" in the throat between them, differentiating the sound from a single long *ē*.

As for the rest of the title, 家 *-ke* means "house/family/clan," and . . . のひとびと *(. . . no hitobito)* is "the people of . . ." All together, the title means "the people/members of the Take'emon family" or just "the Take'emon clan."

1

NHK Man: やったー！ 発見!!
Yattā–! *Hakken!*
did it/hooray discovery
"Hooray! Bingo!" (PL2)

また いっこ みっけ。 ガ ハ ハ ハ
Mata ikko mikke. Ga ha ha ha
again one found (gloating laugh)
"I've found another one. Ha ha ha ha." (PL2)

- *yatta* is the plain/abrupt past form of *yaru* ("do"), so it literally means "(I/we/he) did it," but one of its most prominent uses is as an exclamation of joy, "Alright!/Yeah!/Hooray!" See Basic Japanese 13.
- *ikko* is from *ichi* ("one") and *-ko*, a counter suffix that is more typically used for small objects. It is also used colloquially, as in this case, as a kind of generic counter suffix.
- *mikke* is an informal contraction of *mitsuketa*, the plain/abrupt past form of *mitsukeru* ("find/come upon [something]").
- "NHK" stands for 日本放送協会 *Nihon Hōsō Kyōkai* ("Japan Broadcasting Corporation"), Japan's equivalent of a national/public broadcasting network.

2

NHK Man: ちゃーんと BS って かいてある じゃない の!
Chān-to bii-esu tte kaite aru ja nai no!
clearly BS (quote) is written/inscribed isn't it? (explan.)
"It clearly has 'BS' written on it, does it not?"
"It clearly says 'BS'!" (PL2)

Dog: あれ は ネ、ブラックホール システム と よむ の。
Are wa ne, burakku hōru shisutemu to yomu no.
that as-for (colloq.) black hole system (quote) read (explan.)
"As for that, you see, you read it 'Black hole System'."
"For your information, that stands for 'Black hole System.'" (PL2)

Dog: 受信料 は UFO に はらってる から。
Jushin-ryō wa yūfō ni haratte-ru kara.
reception fee as-for UFO to am paying because/so
"I'm paying the satellite reception fee to a UFO, (so . . .)" (PL2)

Dog: わるい けど。
Warui kedo.
bad/sorry but
"Sorry." (PL2)

- *chan-to*, here lengthened to *chān-to* for emphasis, often means "duly/properly/neatly," but here the sense is closer to "clearly/exactly as I've asserted."
- "BS," as the NHK man sees it, stands for "Broadcasting Satellite," implying the dish is for receiving NHK's satellite broadcasts. He is trying to collect the *jushin-ryō*, or "reception/viewing fee." NHK programming has long been nearly 100% financed by the reception fees it is authorized to collect for its regular over-the-air programming from all TV set owners, so the sight of an NHK bill collector making his rounds is a familiar one in Japan. Owners without outdoor antennas have been known to deny ownership of a set, and the bill collectors, for their part, have been known to do a certain amount of snooping around to uncover such "cheaters."
- *tte* is a colloquial equivalent of quotative *to*.
- *kaite* is the *-te* form of *kaku* ("write") and *aru* = "exists" (for inanimate things). *Aru* after the *-te* form of a verb means the action was done and the result "exists/remains in effect."
- *ja nai* literally means "is not," and *no* is the explanatory *no*; *ja nai no* essentially asks for an explanation, "isn't it the case that . . . ?," but here it has more the feeling of an assertion/accusation than a question.
- *ne* in the middle of a sentence is a kind of verbal pause, similar to the English "you know/you see/I mean/like."
- "UFO" is invariably written with the English letters, and most commonly read as a single word ユーフォー *yūfō*, though one also hears it spelled out in katakana ユー・エフ・オー *yū efu ō*.
- *haratte-(i)ru* is from *harau* ("pay").
- *warui* literally means "bad," but it's often used idiomatically as an apology ("it's bad of me" → "I'm sorry").
- the dog's syntax is inverted. Normal order would be *Warui kedo jushin-ryō wa UFO ni haratte-ru kara . . .* = "I'm sorry, but because I'm paying my reception fee to a UFO . . . ," implying "therefore I don't have to pay you."

竹衛門家のひとびと

Take'emon-ke no Hitobito

The Take'emon Clan

by 佐藤竹衛門 / Satō Take'emon

1

Dog: あのォ、すいません。ちょっと インタビュー を。
Anō, suimasen. Chotto intabyū o.
(interj.) (apology) a little interview (obj.)
"Uhh, excuse me. (I'd like to) interview (you) a little." (PL3)

- *anō* is a hesitation word similar to "uhh/um." When used to get someone's attention, it can be considered essentially like "Excuse me," but since here it's used together with *suimasen* we left it as a hesitation word.
- *suimasen* is a colloquial variation of *sumimasen* ("I'm sorry/excuse me").
- *chotto* = "a little bit"; it's often used when making requests as a "softener/minimizer," to make the request seem less of an imposition.

2

Dog: ちょっと すいません。
Chotto suimasen.
a little (apology)
"Excuse me a little."
"Could I bother you a second?" (PL2)

Oni: なんだ よ?
Nan da yo?
what is (emph.) **"What?"** (PL2)

- *chotto su(m)imasen* does not mean one is "a little bit sorry"; *sumimasen* apologizes for imposing, and *chotto* once again is intented to "soften/minimize" the imposition — something like saying "a second" even though it may take much longer than that.
- *nan da yo* is a rough, masculine way of asking "what?"

3

Dog: その トラ の パンツ のこと ですけど…
Sono tora no pantsu no koto desu kedo…
that/those tiger/tigerskin of pants about is but
"It's about that tigerskin outfit, but…" (PL3)

Oni: かっこ いい?
Kakko ii?
appearance good
"Doesn't it look great?" (PL2)

- *…no koto* is literally "things of/about …," or simply "about."
- *kakkō* (often shortened to *kakko* in colloquial speech) refers to external appearance. *Kakkō ii* = "looks good/cool/dashing," but it's a question here, so it becomes "Doesn't it look great?"
- *oni*, Japanese "demons/ogres," are commonly depicted wearing this kind of tigerskin suit, which is referred to as *tora no pantsu* ("tigerskin pants"), even though *pantsu* in Japanese usually means "underwear," not "trousers."

4

Dog: ワシントン条約 に は ふれていない んでしょうか?
Washinton Jōyaku ni wa furete-inai n deshō ka?
Washington treaty to as-for not in violation (expl.) perhaps (?)
"doesn't it violate the Washington Treaty?" (PL3)

Oni: なに、それ?
Nani, sore?
what that
"What's that?" (PL2)

- *furete-inai* is the negative of *furete-iru* ("be in violation of"), from *fureru* ("violate"). Asking with the conjectural *deshō ka* "softens" his question and makes it feel more polite/less of a direct challenge.
- *Washinton Jōyaku* is the name used in Japan to refer to the Convention on International Trade in Endangered Species of Wild Fauna and Flora, originally established in 1973. Japan joined the convention in 1980.

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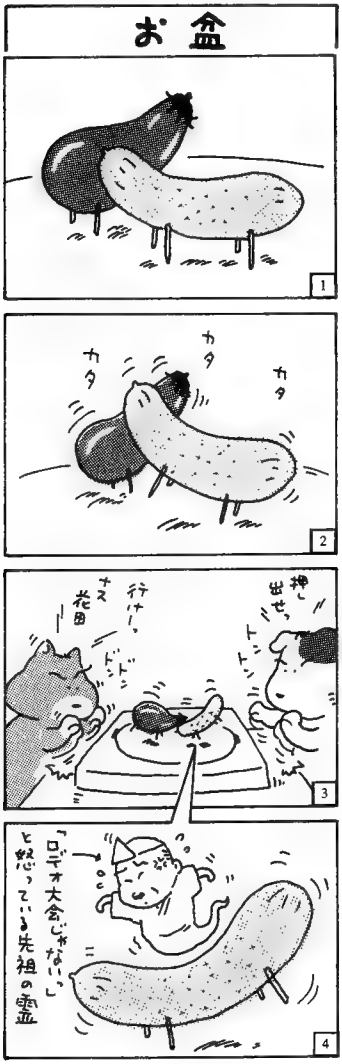
竹右衛門家のひとびと

Take'emon-ke no Hitobito
The Take'emon Clan

by 佐藤竹衛門 / Satō Take'emon



Title: お盆
O-bon
Obon

- refer to the *Furiten-kun* manga on page 51 for a basic explanation of the *Obon* festival. During *Obon*, vegetables with toothpick legs can be placed on the *shōryō-dana* to represent animals provided as transportation for the visiting ancestors' spirits. The cucumber represents a horse and the small eggplant represents an ox.

2

Sound FX: カタ カタ カタ
Kata kata kata
(effect of light jostling)

3

Dog: 押し出せっ!
Oshidase!
push out
"Push him out!" (PL2)

Sound FX: トントン
Ton ton
(sound of knocking/banging on table to jostle the gameboard)

Cat: 行けーっ、ナス花田!
Ikē, Nasuhanada!
go eggplant-(name)
"Go-o-o, Nasuhanada!" (PL2)

Sound FX: ドンドン
Don don
(sound of heavier knocking/banging on table)

- *oshidase* is the abrupt command form of *oshidasu* ("push out"). The small *tsu* at the end implies he says it sharply, like an exclamation. *Oshidashi*, from the verb *oshidasu*, is one of the basic sumo techniques.
- *ike* is the abrupt command form of *iku* ("go"); with the last vowel elongated, it's often used as a cheer in athletic contests.
- *nasu* = "eggplant," and *Nasuhanada* is a name intended to echo Wakahanada and Takahanada, the names used by current sumo stars Wakanohana and Takanohana when they were rising spectacularly through the ranks.
- these two are playing a game based on sumo, in which the participants tap or pound on the gameboard to shake it until one of the "contestants" goes out of the ring or topples over. Usually paper figures are used as *rikishi* ("wrestlers"), but here they are using the ancestors' symbolic transportation. This is something like playing tiddly-winks with communion wafers.

4

Arrow: 「ロデオ 大会 じゃないっ」
"Rodeo taikai ja nai!"
rodeo meet is not
と 怒っている 先祖 の 霊
to okotte-iru senzo no rei
(quote) is angry/fuming ancestor 's spirit
An ancestral spirit fuming, "This isn't a rodeo!"

- *taikai* is literally "great meeting," and can refer to any event that draws a large crowd, including conferences, conventions, contests and shows of various kinds, fireworks displays, etc.
- *ja nai* is a colloquial contraction of *de wa nai*, meaning "is not." The small *tsu* at the end again indicates *nai* is spoken sharply — this time in anger rather than as an exclamation.
- quotative *to* can be thought of as marking the preceding words/description/account as the specific "content/nature" of the next mentioned item/action/situation/etc.
- *okotte-iru* ("is angry") is from *okoru* ("become angry/get mad").
- *"Rodeo taikai ja nai" to okotte-iru* is a complete thought/sentence ("[he] is fuming that this is not a rodeo") modifying *senzo no rei* ("ancestor's spirit").

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ガルシア君
Garcia-kun

by 竹内章 / **Takeuchi Akira**

Garcia-kun depicts the life of a Columbian laborer who has come to Japan to earn money for his family back home. Foreign laborers such as Garcia-kun are typically given the jobs least desired by the Japanese (often called 3-K [*san-kē*] jobs: "*kitanai*, *kitsui* and *kiken*," equivalent to 3-D jobs ["dirty, difficult and dangerous"] in the US) and are often exploited as a source of cheap labor. Such work, and the fact that the Japanese tend to view foreign laborers with a measure of prejudice and mistrust,

(continued on next page)

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makes their lives in Japan a difficult challenge. But Garcia-kun, a virtuous, honest and hard-working chap, faces the challenges with grace and humor. His character and the manga in which he stars have won the hearts of many Japanese.

Interestingly enough, the author, Takeuchi Akira, denies any attempt to provide social commentary or raise Japanese consciousness about racism. In fact, he has never traveled outside of Japan and has no contact with foreign laborers in the area where he lives (Akita Prefecture in northern Japan). He insists his goal is merely to create humorous manga, because, as he says, "if it's not funny, it's not good manga." *(Our interview with Takeuchi can be found in* Mangajin *#29.)*

1

Girl: ガルシア、絵本　で　日本語　教えてあげる よ。
Garushia, ehon de Nihongo oshiete ageru yo.
(name) picture book with Japanese lang. will teach you (emph.)
"Garcia, I'll teach you Japanese with this picture book." (PL2)

On Book: えほん
Ehon
Picture Book

Garcia: うん。
Un.
"Okay" (PL2)

- the particle *de* is used to indicate means/method: "with/using."
- *oshiete* is the -te form of *oshieru* ("inform/teach"), and *ageru* ("give [to someone]") after the *-te* form of another verb implies the speaker/subject will do the action for someone else.

2

Garcia: この 人　宣教師?
Kono hito senkyōshi?
this person missionary
"Is this person a missionary?" (PL2)

Girl: 違う　よ。 カッパ だ よ。
Chigau yo. Kappa da yo.
different/wrong (emph.) water imp is (emph.)
"No, it's a water imp." (PL2)

- *chigau* literally means "is different," but it's often used idiomatically to mean "is wrong."
- the *kappa* ("water sprite/imp") is an amphibious supernatural creature resembling a small human in overall appearance, but with webbed hands and feet, a somewhat pointed snout, and a saucer-like indentation on the top of its head with hair sticking out all around. It must keep the saucer filled with water to retain its supernatural powers. It is usually depicted as preying upon, or working mischief among, humans. To Garcia, the picture in the book looked like a picture of a monk with hair growing around a shaved spot.

3

Garcia: カッパ?
Kappa?
water imp
"A water imp?" (PL2)

Girl: うん、日本 の　昔話　に 出て来る 生き物 だ よ。
Un, Nihon no mukashibanashi ni dete kuru ikimono da yo.
uh-huh Japan of old folk tale in come out/appear creature is (emph.)
"Uh-huh, it's a creature that appears in old Japanese folk tales." (PL2)

- *mukashibanashi* is literally "long ago tale(s)," referring to "old legend(s)/folk tale(s)/fairy tale(s)."
- *dete* is the *-te* form of *deru* ("go/come out"), and adding *kuru* ("come") clarifies the direction. *Dete kuru* is often used to speak of characters/things that "come out/appear" in stories/movies/TV shows/etc.
- *iki-* is from *ikiru* ("live"), and *mono* = "thing," so *ikimono* is literally "living thing" → "animal/creature."

4

Garcia: あっ、ゴンザレス?
A!, Gonzaresu?
(interj.) (name)
"Oh, is this Gonzales?" (PL2)

Girl: 違う　よ。オニ だ よ。
Chigau yo. Oni da yo.
different/wrong (emph.) ogre is (emph.)
"No, it's an ogre." (PL2)

- the *oni* ("demon/ogre") is an imaginary humanoid creature with one or two horns and a fierce demeanor, typically depicted carrying a large knobby iron club in his hands. *Oni* appear in many folk tales and legends, most often as fearsome figures who live in the mountains and come down to the human world to kidnap children and steal treasure — though sometimes they are shown to be benevolent figures as well.

5

Garcia: あ、アブドラ?
A!, Abudora?
(interj.) (name)
"Oh, is this Abdullah?" (PL2)

Girl: 違う　よ。 テング だ よ。
Chigau yo. Tengu da yo.
different/wrong (emph.) long-nosed goblin is (emph.)
"No, it's a long-nosed goblin." (PL2)

- the *tengu* ("long-nosed goblin") is another creature from legend/folklore. His body is much like a human's, but he has a red face with a very long nose, and wings on his back that allow him to fly. He lives deep in the mountains or forests, and is known for abducting humans and causing other troubles, though in some cases he becomes a protective figure.

6

Friend: なるほど。 みんな　昔　日本 に 流れついた 外国人 かもしれない な。
Naruhodo. Minna mukashi Nihon ni nagaretsuita gaikokujin kamo shirenai na.
indeed/as you say all/everyone long ago Japan to/on drifted foreigners might be (colloq.)
"I see what you mean. They could all be foreigners who found their way to Japan in ancient times." (PL2)

Garcia: ね?
Ne?
"Right?" (PL2)

- *naruhodo* expresses one's understanding of what one has heard/observed: "aha/I see."
- *nagaretsuita* is the past form of *nagaretsuku*, from *nagareru* ("flow/drift") and *tsuku* ("arrive"). It implies a ship "finding its way to" Japan at the end of a long, drifting/wandering journey.

ガルシア君
Garcia-kun

by 竹内章 / *Takeuchi Akira*

1

Signs: CD・ レコード・ 楽器
Shii-dii, Rekōdo, Gakki
CDs, Records, Musical Instruments

Garcia: あの、仕事 探してます。
Ano, shigoto sagashite-masu.
(interj.) work am seeking
"Excuse me. I'm looking for work." (PL3)

- *ano* is a shortened *anō*, which is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."
- *sagashite-masu* is a contraction of *sagashite-imasu*, the PL3 form of *sagashite-iru* ("am/is/are seeking"), from *sagasu* ("seek/search/look for").

2

Owner: いい よ、 保証人 いれば。
Ii yo, hoshōnin ireba.
good/fine (emph.) guarantor if exists
"Sure (I'll hire you), if you have a guarantor." (PL2)

Garcia: え?
E?
huh?/what?
"Really?" (PL3)

- *ii* basically means "good/fine/okay," but its idiomatic meaning depends largely on context. In response to a request, *ii yo* expresses consent, "yes/sure," while in response to an offer it means "that's okay/never mind." See Basic Japanese 12.
- *hoshōnin* is written with kanji meaning "guarantee" and "person" → "guarantor."
- *ireba* is a conditional "if" form of *iru* ("exist" for people and other animate beings).

3

Garcia: 大家さん、 保証人 なって 下さい。
Ōya-san, hoshōnin natte kudasai.
landlord/landlady-(hon.) guarantor become please
"Mrs. Landlady, please be my guarantor." (PL3)

- as is typical in Japanese speech, Garcia addresses his landlady by her title rather than by name. In a corporate setting, *-san* is often left off of the title, even when speaking to superiors, but otherwise omitting *-san* would sound very abrupt.
- *natte* is the *-te* form of *naru* ("become"), and adding *kudasai* makes a polite request. The particle *ni*, to mark *hoshōnin* as the target/result of the "becoming," has been omitted to represent Garcia's imperfect command of Japanese; though some particles are commonly omitted in casual speech, *ni* before *naru* is usually not one of them. The sentence should properly be: *hoshōnin ni natte kudasai.*

4

Landlady: いい よ、 仕事 勤めたら。
Ii yo, shigoto tsutometara.
good/fine (emph.) work/employment if go to work
"Sure, if you get a job." (PL2)

Garcia: ん?
N?
huh?/what?
"Hmm." (PL2)

- *tsutometara* is a conditional "if/when" form of *tsutomeru*, which means "work for/at" or "be employed by," so *shigoto tsutometara* is literally like "if you become employed by work" → "if you get a job."

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ガルシア君
Garcia-kun

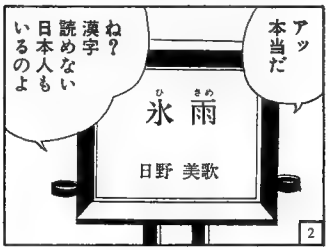
by 竹内章 / Takeuchi Akira

1

Garcia: 漢字 読めない です。
Kanji yomenai desu.
kanji can't read is/are
"I can't read kanji." (PL3)

Woman: 大丈夫 よ、 フリガナ ある から。
Daijōbu yo, furigana aru kara.
all right/safe (emph.) furigana/gloss exists because
"Don't worry. (Because) furigana are provided." (PL2)

- *yomenai* is the plain/abrupt (PL2) negative of *yomeru*, the potential ("can/be able to") form of *yomu* ("read"). Adding *desu* raises it to PL3 — though some consider this improper grammar. The preferred PL3 negative form would be *yomemasen*.
- *daijōbu* means "all right/okay" in the sense of "safe and secure/no cause for concern"; it's often used to reassure the listener: "don't worry."
- *furigana* refers to the hiragana (or sometimes katakana) "reading/gloss" provided alongside kanji to help those who don't know the kanji, or to give alternate readings.



2

Garcia: アッ、 本当 だ。
A!, hontō da.
(interj.) truth is
"Hey! It's true." (PL2)

On Screen: 氷雨 / 日野 美歌
Hisame Hino Mika
chill rain/sleet (surname) (given name)
Icy Rain / Hino Mika

Woman: ね? 漢字 読めない 日本人 も いる の よ。
Ne? Kanji yomenai Nihonjin mo iru no yo.
right? kanji can't read Japanese also exist (explan.) (emph.)
"See? There are also Japanese who can't read kanji." (PL2)

- *hisame* refers to rain mixed with sleet.
- *ne?* spoken with the intonation of a question by itself can be like "right?/see?/didn't I tell you?"
- *kanji yomenai* is a complete thought/sentence ("[they] can't read kanji") modifying *Nihonjin* ("Japanese person/people").
- *no* shows she is making an explanation.
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.

3

Garcia: でも、 不思議。
Demo, fushigi.
but strange/mysterious
"But it seems strange." (PL2)

Woman: 何 が?
Nani ga?
what (subj.)
"What does?" (PL2)

4

Garcia: 文字 に 文字 を 乗せる 習慣 が。
Moji ni moji o noseru shūkan ga.
characters on characters (obj.) place on top custom (subj.)
"The custom of placing characters on top of other characters." (PL2)

Woman: そう 言えば そう ね。
Sō ieba sō ne.
that way if say that way (colloq.-is)
"Now that you mention it, it is, isn't it." (PL2)

- *moji ni moji o noseru* is a complete thought/sentence ("place a character on a character") modifying *shūkan* ("custom"). *Ga* marks this combination as the subject of his statement in frame 3 — which is exactly what the woman asked for clarification of by saying *nani ga?*
- *ieba* is a conditional "if" form of *iu* ("say"), so *sō ieba* is literally "if you say that . . ." → "now that you mention it."
- *ne* by itself can be used for *desu ne* ("is/are" + the colloquial *ne* that seeks or expresses agreement) in informal speech, so *sō ne* = "it is that way, isn't it."

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OL進化論

OL Shinkaron

by 秋月 りす / Akizuki Risu

1

OL1: 明日 は 英会話 の日 でしょ。
Ashita wa eikaiwa no hi desho.
tomorrow as-for Eng. conversation of day is surely
"Remember you have English conversation (class) tomorrow." (PL3)

OL1: 月謝 忘れないで ね。
Gessha wasurenaide ne.
tuition not forget-(request) (colloq.)
"Don't forget your tuition money, okay?" (PL2)

- *desho* is a shortened *deshō*, which literally makes a conjecture, "perhaps/probably/surely." A short *desho* (or *daro*) is often used when giving a reminder or admonishing the listener for something he/she has ignored/overlooked: "surely you know/don't you know/have you forgotten/remember that . . ."
- *gessha* (literally, "month" + "thanks" → "monthly gratuity") refers to payments made to a teacher or school for lessons received → "tuition."
- *wasurenaide* is the -te form of *wasurenai*, the negative of *wasureru* ("forget"). The *-te* form of a verb can make an informal request, but if the verb is negative in such cases it becomes a relatively gentle prohibition, "don't . . ."

2

OL1: それから お風呂 の 修理。
Sorekara o-furo no shūri.
after that/also (hon.)-bath of repair
"Also, repairing the bath." (PL2)

OL1: 今日中に 大家さん に 頼み に 行く こと。
Kyō-jū ni ōya-san ni tanomi ni iku koto.
within today landlord-(hon.) to request (purpose) go thing
"Go request it of the landlord within today."
"Go ask the landlord *today*." (PL2)

- *sorekara* is literally "from/after that," but often is used idiomatically to mean "also/in addition/next."
- *-jū ni* after a word that denotes a period of time implies "within/by the end of (that period)," so *kyō-jū ni* means "before the day is out." She's essentially emphasizing "(do it) today" with the feeling of "don't let it slide until tomorrow."
- *tanomi* is the stem form of *tanomu* ("make a request"), and *ni* after the stem form of a verb means "in order to/for the purpose of," or simply "to/for." *Tanomi ni iku* = "go to make a request."
- *koto* (lit. "thing") added to the end of a non-past declarative sentence can make a gentle command/admonition.

3

OL1: それに 燃えない ゴミ!
Sore ni moenai gomi!
besides that/also unburnable trash/garbage
"And the unburnable garbage!"

明日 こそ は 出しなさいよ。
Ashita koso wa dashinasai yo.
tomorrow (emph.) as-for put out (emph.)
"Put it out tomorrow for sure." (PL2)

- *moenai* is the negative of *moeru* ("[something] burns/is combustible"). *Moenai* modifies *gomi*: "noncombustible/unburnable garbage." Japanese garbage haulers have long required separation of burnable and unburnable garbage, sending the former to incinerators and the latter to landfills or recycling.
- *dashinasai* is a relatively gentle command form of the verb *dasu* ("put out").

4

OL2: だれ に 電話 してた の?
Dare ni denwa shite-ta no?
who to telephone was doing (explan.-?)
"Who were you talking to on the phone?" (PL2)

OL1: 自分 ち の 留守番でんわ。
Jibun chi no rusuban denwa.
own house 's answering machine
"My answering machine." (PL2)

- *denwa* = "telephone," and *denwa shite-(i)ta* is the past form of *denwa shite-iru* ("is calling/talking on the phone"), from *denwa suru* ("to telephone").
- *jibun chi* is a contraction of *jibun no uchi*, "oneself's home" → "own home."
- *rusuban* traditionally refers to the task of guarding/watching the house while everyone else is away, so a *rusuban denwa* is a telephone that takes phone messages while you are away — i.e., an "answering machine."

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OL進化論

OL Shinkaron

by 秋月 りす / Akizuki Risu

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1

OL1: あ、あの、えーと、
A- ano, ē to,
"Uh, umm, urr, . . ."

OL1: チョトマッテクダサーイ。
choto matte kudasa–i.
a little wait please
"Just a moment, please." (PL3)

OL2: 国際 電話 だ なー。 くっくっ
Kokusai denwa da nā. Ku! ku!
international phone call is (colloq.) (gleeful laugh)
"Sounds like an international call. Tee hee." (PL2)

- saying *choto* instead of *chotto* and the katakana show she's speaking with an accent — here presumably implying she's speaking accented English.
- *na* at the end of a sentence can make a conjecture/guess like "That must be it," or "I'll bet that's it" — especially when talking to oneself. Here she can be pretty certain from what she hears, so it's closer to "sounds like."

2

OL1: あー、恥ずかしかった。
Ā, hazukashikatta.
(interj.) was embarrassing
"Oh, that was embarrassing." (PL2)

OL1: 英会話 やり直さなくちゃ。
Eikaiwa yarinaosanakucha.
Eng. conversation must do over
"I need to brush up on English conversation." (PL2)

OL2: がんばって ねー。
Ganbatte nē.
strive/good luck (colloq.)
"Rah rah!" (PL2)

- *hazukashikatta* is the plain/abrupt past form of *hazukashii* ("shameful/embarrassing").
- *yarinaosanakucha* is a contraction of *yarinaosanakute wa*, an informal "must/have to" form of the verb *yarinaosu* ("do over/repeat").
- *ganbatte* is the *-te* form of *ganbaru* ("be dogged/persistent/unflagging" in the face of a challenge). The *-te* form is often used as a cheer in athletic competitions, implying "strive hard/give it your all," and OL2 is essentially cheering OL1 in much the same manner.

3

Boss: この 字 違う ぞ。
Kono ji chigau zo.
this character different/wrong (emph.)
"This character is wrong." (PL2)

「実積」 じゃなくて 「実績」。
"Jisseki" ja nakute "jisseki."
(wrong kanji) instead of (correct kanji for "results/sales/record")
"It's 実績, not 実積." (PL2)

OL1: あはははは、そう かー。 どーも すいませーん。
A ha ha ha, sō ka–. Dōmo suimase–n.
(laugh) that way (?) (emph.) (apology)
"A ha ha ha, oh, yeah." (PL2) **"I'm sorry."** (PL3)

- *ja nakute* is the *-te* form of *ja nai* ("is not"). X *ja nakute* Y makes an expression meaning "Y, not X/not X but Y/instead of X, Y."
- *sō ka*, literally a question ("Is it that way/is that right?"), is also used to express a new realization/understanding: "That's right!/Oh, right!/Oh, yeah!"

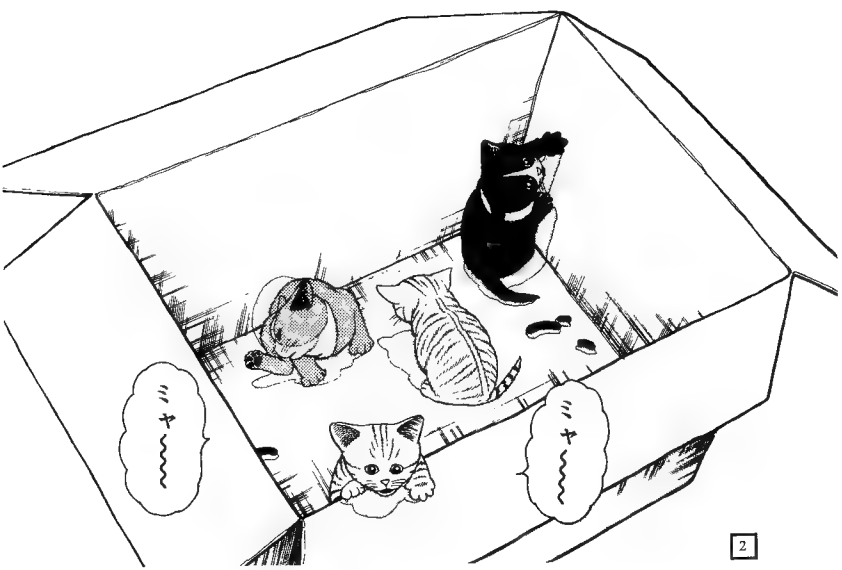
4

OL1: 漢字 やり直さなくちゃ。
(imagined) *Kanji yarinaosanakucha.*
kanji must do over
"I need to brush up on kanji." (PL2)

Boss: なぜか こう は ならない んだ なー。
(thinking) *Naze ka kō wa naranai n da nā.*
why (?) this way as-for doesn't become (explan.) (colloq.)
"For some reason, this never happens." (PL2)

- *naze ka* is literally "why is it?"; when at the beginning of a sentence it is similar to: "For some reason . . ."
- *naranai* is the negative of *naru* ("become"); *kō naranai* = "doesn't become/turn out like this" (inserting *wa* adds emphasis).

Vol.13 猫の怨念



ホワッツ マイケル
What's Michael?

Yes, "What's Michael?" is actually the name of this manga. The title is usually written in English, but occasionally in katakana: ホワッツマイケル (*Howattsu Maikeru*?). With its amusing storylines and relatively easy Japanese, "What's Michael?" has been a favorite with *Mangajin* readers since its debut in our pages in issue No. 1.

The only thing the stories have in common is cats. The most common cat character is a yellow tabby called Michael, but there are others as well (the snow-white Poppo, the calico Catherine). Some stories, like the one we present here, feature anonymous cats, and are really more about the humans they encounter.

Even when Michael and his cohorts *are* featured, they aren't always mere housecats. Sometimes they dress like humans and take on human characteristics in a feline parody of the human world. In one episode (featured in *Mangajin* No. 24), Michael-the-businessman ventures into a hostess bar and falls victim to a bait-and-switch routine (catching fleas in the process). In another, the refined Poppo is dismayed to find herself paired with a rowdy dog in an *omiai* (arranged marriage) interview.

The author/artist of this manga, Kobayashi Makoto, hails from Niigata prefecture in northeastern Japan. After producing several successful stories for the weekly magazine *Comic Morning*, Kobayashi drew a 6-page "gag" manga which included a cat character. His editors liked the cat and asked him to expand the idea into a series. The result was "What's Michael?"

Kobayashi wasn't happy with his creation at first and planned to end the series not long after its 1984 debut. Sales of the first book collection (単行本, *tankōbon*) were so good, however, he was forced to reconsider, and the series continued to run for several years.

Why the strange name? When his editors called and asked for a title, Kobayashi happened to glance at a book sitting on his shelf about Turkish baths, called "What's *Toruko?*" Music by Michael Jackson was playing in the background, so he combined the elements and "What's Michael?" was born.

A five-volume set of "What's Michael?" stories is available from Mangajin. *See our catalog (US edition only) in the back pages of this issue.*

1

Wife: いけません!! / 捨ててらっしゃい!!
Ikemasen! / *Sutete rasshai!*
no good/won't do discard-and-come
"It won't do. Go throw them away!"
"Absolutely not! Go put them back where you found them!" (PL3; PL4)

- *ikemasen* is the PL3 form of *ikenai*, which is used to express disapproval: "that's no good/that won't do/you shouldn't."
- *sutete rasshai* is a contraction of *sutete irasshai*, the *-te* form of *suteru* ("discard/throw away/abandon") plus the abrupt command form of *irassharu*, which in this case is a PL4 equivalent of *kuru*, "come." The *-te* form of a verb followed by *kuru* or equivalent is often like English "go do." Even though *irasshai* is a PL4 verb, it would not be used as a strong/sharp command like this with persons of higher status outside one's own family/close friends. Here she is speaking to her husband.

2

Title: 猫 の 怨念
Neko no Onnen
cat 's grudge
The Vengeance of a Cat

- *onnen* refers to a deep-seated grudge, or the bearing of it, most commonly spoken of when that grudge is being manifested in some form of retribution/revenge.

Kittens: ミャ〜 / ミャ〜
Myā– / *Myā–*
Meow Meow

- the standard Japanese sound for a cat's meow is *nyā*, but many variations occur — especially in *What's Michael?*

だいたい
こんな
アパートで
飼えるわけ
ないでしょ
いい年して
何考えてるの
まったく
それに
猫なんて
毛はぬけるし
家具はいためるし
ウンコはするし
エサは食べるし
だ だって
お前……
公園に
捨てられて
たんだぞ……
3
今また
捨てたら
みんな
死んじゃうん
だぞ……
4
だめ
です!!
5
だいたい
猫なんて
爪はとぐし
あくびはするし
屁はするし
子供は
生むし……
そんなこと
いったって
……
6
それじゃ
わたしが
捨てて
きます
よこし
なさい!!
あ……
7

3

Wife: だいたい こんな アパートで 飼える わけ ないでしょ。
Daitai konna apāto de kaeru wake nai desho.
to begin with this kind of apartment at can keep situation not exist probably
"To begin with, you know very well we can't keep cats in an apartment like this." (PL3)

いい年して 何 考えてる の、 まったく.
Ii toshi shite nani kangaete-ru no, mattaku.
at good age what are thinking (explan.-?) (interj.)
"What could you be thinking, at your age? Geez!" (PL2)

それに 猫 なんて 毛 は ぬける し、家具 は いためるし、
Sore ni neko nante ke wa nukeru shi, kagu wa itameru shi,
and besides cat things like hair as-for/(obj.) comes/falls out and furniture as-for/(obj.) damages and

ウンコ は する し、エサ は 食べる し...
unko wa suru shi, esa wa taberu shi...
poop as-for/(obj.) does and pet food as-for/(obj.) eats and
"And besides, cats shed hair, and damage the furniture, and go to the bathroom, and eat pet food, and..." (PL2)

Husband: だ、だって、お前... 公園 に 捨てられてた んだ ぞ。
Da- datte, omae... kōen ni suterarete-ta n da zo.
b- but you/dear park at had been discarded/abandoned (explan.) (emph.)
"B- but, Dear,... they'd been abandoned in the park!" (PL2)

- *kaeru* is the potential ("can/be able to") form of *kau* ("raise livestock/keep a pet").
- a verb followed by the expression ... *wake (wa/ga) nai* makes a strong denial that that action could occur.
- *desho* (shortened from *deshō*) essentially makes a conjecture, so *kaeru wake nai desho* is literally "It's probably not possible to keep (them) as pets." But when the final vowel is short and spoken sharply, it has more the feeling of an assertion: "You know very well that it's not..."
- *ii toshi* (lit. "good age") is an idiomatic expression for "old enough to know better"; *ii toshi shite* = "at an age when you should know better" (*shite* is the *-te* form of *suru*, "do").
- *kangaete-ru* is a contraction of *kangaete-iru* ("is/are thinking") from *kangaeru* ("think").
- *mattaku*, literally meaning "completely/entirely," is often used as an exclamation of exasperation. It can occur at either the beginning or end of the sentence.
- *nante* is a colloquial form often used to belittle the preceding as trifling/unworthy/out of the question.
- *shi* is an emphatic "and/and moreover/and besides." In each of the clauses ending in *shi*, the topic marker *wa* is used instead of *o* to mark the direct object of the verb; making the direct object the topic essentially adds emphasis.
- *unko* is juvenile/baby talk along the lines of "poop/BM/doo-doo" though it is also used by adults.
- *esa* refers to "food/feed" given to animals/pets. It's also used for "bait" when fishing or setting a trap.
- *datte* is a conjunction often used to introduce defensive statements or statements of protest/objection to what has just been said: "But..."
- *omae* is best described as a fairly rough, masculine word for "you," but between spouses it can be used by either husband or wife with a familiar/endearing tone.
- *suterarete-(i)ta* is the past form of *suterarete-iru*, from *suterareru* ("be thrown away/abandoned"), the passive form of *suteru* ("throw away/discard/abandon").
- *n da* shows he is making an explanation, and *zo* is a rough, masculine particle for emphasis.

4

Husband: 今 また 捨てたら、 / みんな 死んじゃう んだ ぞ。
Ima mata sutetara, / minna shinjau n da zo.
now again if discard/abandon all die-(regret) (explan.) (emph.)
"If I abandon them again now, they'll all die!" (PL2)

- *sutetara* is a conditional form of *suteru* ("throw away/abandon").
- *shinjau* is a contraction of *shinde shimau*, the *-te* form of *shinu* ("die") plus *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action is/will be regrettable/undesirable.

5

Wife: だめ です!!
Dame desu!
no good is
"No!" → **"We cannot keep them!"** (PL3)

- *dame* ("no good/useless/vain/unacceptable") is commonly used as a word of prohibition ("cannot/must not").

6

Wife: だいたい 猫 なんて 爪 は とぐし あくび はするし、屁 はするし、 子供 は 生むし
Daitai neko nante tsume wa togu shi, akubi wa suru shi, he wa suru shi, kodomo wa umu shi
to begin with cats things like nails (obj.) sharpen & yawn (obj.) do & fart (obj.) do & children (obj.) bear &
"To begin with, cats sharpen their nails, and yawn, and pass gas, and have kittens, and..." (PL2)

Husband: そんな こと いったって...
Sonna koto ittatte...
that kind of thing even if say
"Even if you say that..."
"That may be so, but..." (PL2)

- *ittatte* is a colloquial equivalent of the conditional *itte mo*, from *iu* ("say"). *Sonna koto ittatte* is an expression used when protesting what the other person has said/implied/demanded.

(continued on following page)

そ……
そんなことするとお前……
8
なによ
9
化けて出るぞ……
10
バカな事言わないでよ
……
11
……
ガラッ
12
ところがその夜……
……
13

(continued from previous page)

7

Wife: それじゃ わたし が 捨ててきます。 / よこしなさい!!
Sore ja watashi ga sutete kimasu. / Yokoshinasai!
in that case I/me (subj.) discard-and-come give [them] to me
"In that case, I'll go throw them out. Give them here!" (PL3; PL2-3)

Husband: あ...
A...
"Ah..." (PL2)

- *kimasu* is the PL3 form of *kuru* ("come"). *Kuru* after the *-te* form of a verb is often equivalent to "go do," so *sutete kuru/kimasu* = "go discard/throw away."
- *yokoshinasai* is a command form of *yokosu* ("give/send to me"). Here *-nasai* is obviously spoken quite sharply, but typically it makes a relatively gentle command.

8

Husband: そ...そんな こと すると、お前...
So... sonna koto suru to, omae...
th- that kind of thing if do you/dear
"But Dear, if you do that..." (PL2)

- *to* after a non-past verb can make a conditional "if/when" meaning

9

Wife: なに よ?
Nani yo?
what (emph.)
"Then what?" (PL2)

- in colloquial speech *yo* can be used in place of *desu* ("is") or *desu ka* ("is it?"), in this case the latter. As a question, it can sound quite rough — though it depends on the tone of voice.

10

Husband: 化けて 出る ぞ。
Bakete deru zo.
change form-and appear (emph.)
"They'll come back to haunt you." (PL2)

- *bakete* is the *-te* form of *bakeru* ("change form/transform oneself"). *Bakete deru*, literally "change form and appear," essentially means "come back as a ghost" or "come back to haunt." The subject is the abandoned cats. As in this case, where two verbs are linked by a *-te* form, the first verb can become an adverb for the second, describing the means/manner of the action of the second verb.

11

Wife: バカな 事 言わないで よ!
Baka-na koto iwanaide yo!
foolish/ridiculous thing don't say-(request) (emph.)
"Don't say a ridiculous thing."
"Don't be ridiculous!" (PL2)

- *baka-na* = "idiotic/foolish/ridiculous," so *baka-na koto* is literally "foolish/ridiculous thing."
- *iwanaide* is the *-te* form of *iwanai* ("not say"), negative of *iu* ("say"). The *-te* form is often used to make informal requests in colloquial speech; a negative *-te* form makes a relatively gentle negative command/prohibition.
- in this case *yo* is just for emphasis.

12

Sound FX: バタン
Batan
Blam (sound of door slamming shut)

13

Narration: ところが その 夜...
Tokoro-ga sono yoru...
but/however that night
That night, however...

- *tokoro-ga* is a conjunction that implies something is contrary to the expectations raised by what precedes it: "but/however/nevertheless/on the contrary."

15
ん……
16
……
17
14
18
あっ
19

14 – 18 **Sound FX**: ザッザッザッ
Za! Za! Za!
(scraping/scratching sound)

16 **Husband**: ん
N
"Hunh?"

- *n* represents a vague/uncertain grunt, in this case made when coming back to consciousness and becoming aware of the scraping/scratching sound.

19 **Husband**: あっ!
A!
(interj.)
"Oh no!"

- *a!* indicates the speaker has suddenly noticed/recognized something, like "Oh!" - or, when it's something bad/undesirable, "Oh no!"
- a small *tsu* at the end of a word or sentence implies the last syllable is spoken crisply/sharply, so it in effect serves as an exclamation point.

Feature • Story

(continued from page 18)

hundred years ago, still haunts the area around her grave.

In general, yūrei do not roam arbitrarily, but stick to familiar locales—such as the place marking their untimely death. A late-night sojourner (specifically one traveling between the hours of 2:00 and 3:00 AM, when yūrei are apt to appear) who unwittingly crosses a field where someone once took her own life, or who traverses a bridge spanning a river in which a body was once left to float, may well encounter a yūrei. Rising up from the darkness, yūrei reanimate themselves with the flame of their passion. This makes them partially human again, reinvested with their original mind and something of their former bodies too—scars, blood and all. But unlike a living person, yūrei are utterly concentrated on a single goal. Retribution or clearing their name occupies their entire being, and so they lack the roundedness of a mortal. A yūrei is a purpose.

Many yūrei are female ghosts who suffered badly in life from the vagaries of love, and whose powerful emotions of jealousy, sorrow, regret, or spite at their time of death has brought them to seek revenge on whomever it was who caused their suffering. Male yūrei are less common, and less likely to be seeking revenge; a common type is the warrior who was killed in battle and so has no personal grudge (since to die was part of his profession), but cannot pull himself away from the historical events in which he figured. This type of yūrei figures often in Noh plays, and he is often indistinguishable at first sight from a real person. He hangs around ancient battlefields or moss-covered temple precincts waiting for a kindly person to come along who will listen to his story of what took place there in the past. A record is set straight, a smeared reputation untarnished, a name cleared. Such ghosts let out the secrets of history, and are bent only on letting the truth be known. The matters in which they had been involved in life are too long past for the struggles to be rekindled.

An interesting physical aspect of yūrei is that they have no legs, trailing off instead into smoke-like wisps where a person's legs would normally be. The absence of legs fits with the general non-corporeality of the yūrei, for their whole bodies are wraithlike and lacking in that outer boundary of skin or scale that holds other living things in shape. Legs serve to join creatures to the soil, they root being to the earth, and so to be legless is in a sense to be disengaged. This feature of the Japanese ghost is not dissimilar to the ability of the Western ghost to float slightly above the ground, or slightly beneath it, without using the legs it still theoretically has.

There is another point to be made of the legless ghost: by binding people to the soil, legs stress what part is on top and what is on bottom; they advertise a right way up and a wrong one. To be without legs is to be devoid of this proper standard. Ghosts are likely to come at night, not only because they relish the dark, but because people sleep lying down, their feet on the same level as their heads. At funerals, Japanese corpses were buried seated (although cremation is common today) so that they entered the next life still in the correct posture, mind firmly at the top. Ghosts are apt to invert.

This would all seem quite far off to contemporary Japanese. They may know the stories, but they surely don't believe in them. Or do they? Such myths tend to run deep. And is it not intriguing that in this very year, Toriyama's books were reissued again after a lapse of over two centuries? A deluxe edition appeared this spring, just in time for a long and abnormally torrid summer.

Tim Screech is a professor of Japanese art history at the School of Oriental and African Studies, University of London.

All reprinted art is from the book *Japanese Ghosts & Demons*, ed. Stephen Addis (New York: George Braziller, Inc. in association with the Spencer Museum of Art, University of Kansas, 1985).

• sojourner = 旅人 *tabibito* • reanimate = 甦らせる *yomigaeraseru* • vagaries = 気まぐれ／むら気 *kimagure/muragi* • grudge = 怨恨／怨念 *enkon/onnen* • smeared = 汚された *yogosareta* • wraithlike – 影のような *kage no yō na* • cremation = 火葬 *kasō* • lapse = 経過／期間 *keika/kikan* • after a lapse of ~ = ～経った後で *~tatta ato de* • torrid = 焼けつくような *yakeitsuku yō na*

な……
なにを
やってるんだ
お前
21
20
ニャッ
22
そ
それは
……
猫が
ウンコ
したあと
砂かけて
うめる
しぐさ
……
23
見た
ニャ〜〜〜
とりつか
れたな!!
24

20 **Sound FX**: ザッザッザッザッ
Za! Za! Za! Za!
(scraping/scratching sound)

21 **Husband**: な...なに を やってる んだ、 お前?
Na... nani o yatte-ru n da, omae?
wh- what (obj.) is/are doing (explan.) you/dear
"Wh- what in the world are you doing, Dear?" (PL2)

- *yatte-ru* is a contraction of *yatte-iru*, the progressive ("is/are –ing") form of *yaru*, an informal word for "do."
- asking a question with *n da* is mostly masculine and sounds rough/forceful. We added "(what) in the world" to reflect the strong tone of his question.

22 **Sound FX**: ザッザッ
Za! Za!
(scraping/scratching sound)

Wife: ニャッ
Nya!
"Meow."

23 **Husband**: そ、それ は...猫 が ウンコした あと 砂 かけて うめる しぐさ。
So- sore wa...neko ga unko shita ato suna kakete umeru shigusa.
th- that as-for cat (subj.) poop did after sand cover-(means) bury gesture/action
"Th- that's the action of a cat after pooping, burying (it) by covering (it) with sand."
"Th- that's what a cat does to cover its poop with sand after going to the bathroom." (PL2)

- *shita* is the past form of *suru* ("do"), so *unko shita* is the past verb, "pooped/had a bowel movement."
- *ato* after a past verb means "after (the action is/was done)."
- *kakete* is the *-te* form of *kakeru* ("spread/cover [something] over [something else]"). The particle *o*, to mark *suna* ("sand") as the direct object of *kakeru,* has been omitted: *suna (o) kakeru* = "spread sand over (something)/cover (something) with sand." Using the *-te* form here indicates that is the means/manner by which the following action (burying) was performed (by covering with sand).
- *neko ga unko shita ato suna kakete umeru* is a complete thought/sentence ("a cat, after pooping, buries [its poop] by covering [it] with sand") modifying *shigusa* ("gesture/mannerism/action"). *Da/desu* ("is") is understood to come after *shigusa.*

24 **Wife**: 見た ニャ～!
Mita nyā–!
saw/watched didn't you/meow
"You were watching, weren't you!" (PL2)

Husband: と、とりつかれた な!!
To, toritsukareta na!
became possessed didn't you
"You've been possessed (by the kittens), haven't you!" (PL2)

- *mita* is the plain/abrupt past form of *miru* ("look/see/watch").
- *nyā* here is intended as a pun on *na*, the particle used at the end of a sentence like a tag question that expects agreement/confirmation: "aren't you?/didn't you?/weren't you?/right?/etc." *Mita na* has the feeling of an accusation, implying the listener saw something he/she should not have.
- *toritsukareta* is the plain/abrupt past form of *toritsukareru* ("become possessed by [a spirit/ghost/etc.]"), the passive form of *toritsuku* ("possess/haunt").

Epilogue: *Naniwa Kin'yūdō*

(continued from page 91)

This is the final installment of *Naniwa Kin'yūdō* to be featured in *Mangajin* but we felt it was our duty to at least let our readers know the ultimate fate of Takahashi and his family.

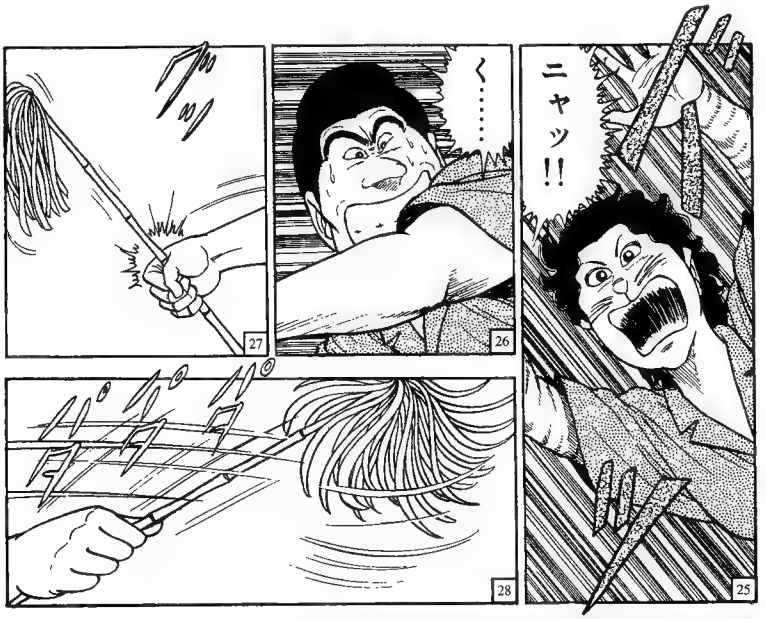
Soon after Takahashi borrows ¥3 million from Empire Finance (with his daughter Masako as a co-signer), his company goes bankrupt with ¥2.5 million of the loan unpaid. Moreover, he is ¥5 million in debt to another loan company, Kiritori Finance, and owes ¥800,000 in unpaid salaries to former employees. The entire Takahashi family is forced to flee and hide out in a shabby apartment which Masako is able to rent only after borrowing ¥50,000 from two additional finance companies.

Since Empire Finance has Masako as a guarantor, it has no trouble finding her family's new address. While tracking her down, Haibara and his colleague Kuwata meet the money collectors from Kiritori Finance, who have no guarantor or other means for recovering their ¥5 million. Kiritori Finance agrees to split the money with Empire Finance if Empire can collect it through Masako.

Masako cooperates out of fear of what the money collectors from Kiritori will do if Empire gives them her family's address. Kuwata shows her how to trick other loan companies into giving her the money she needs, and Empire Finance makes its usual hefty profit.

Two months later Masako is again being hounded by money collectors. In an effort to ease his guilty conscience, Haibara helps Masako file for personal bankruptcy, and she is able to escape the burden of her debt. Following this incident, Haibara resolves to do away with sentimentalities and to pursue a career in finance.

Naniwa Kin'yūdō is still being serialized in Kodansha's *Weekly Comic Morning*. Volumes 1-5 of the series are available from *Mangajin*'s catalog, located in the back of this issue (US edition).



猫のたたりはあるのである……
もし……あなたのまわりに
ウンコしたあと砂をかけて
うめようとしている人がいたら……
その人は猫の霊にとりつかれて
いるのである……

30

25

Sound FX: バッ
Ba! (effect of sudden vigorous/dramatic action —here of the wife pouncing like a cat)

Wife: ニャッ!!
Nya!
"Meow!"

26

Husband: く
Ku (sound made in back of throat)

- *ku* is not really an interjection or exclamation, but rather a sound that reflects a great exertion/concentration/determination.

27

Sound FX: グッ
Gu! (effect of gripping something firmly)

28

Sound FX: パタ パタ パタ
Pata pata pata
(flapping/slapping/fluttering sound of something light — here the strands of a dusting wand)

- he is shaking a *hataki*, a dusting wand made of a bunch of narrow strips of cloth affixed to the end of a stick, to distract his wife-turned-cat.

29

Wife: ニャッ!!
Nya!
"Meow!" (PL2)

Sound FX: バッ
Ba! (effect of pouncing like a cat)

Sound FX: パタ パタ パタ
Pata pata pata (flapping/slapping/fluttering effect of dusting wand)

30

Narration: 猫 の たたり は ある のである。
Neko no tatari wa aru no de aru.
cat of curse/evil spell/retribution as-for exists (explan.)
The curse of a cat (really) exists. (PL2)

もし、 あなた の まわり に ウンコした あと 砂 を
Moshi, anata no mawari ni unko shita ato suna o
if you 's surroundings in/at pooped after sand (obj.)
かけて うめようとしている 人 が いたら、
kakete umeyō to shite-iru hito ga itara,
cover-(means) trying to bury person (subj.) if exists/if there is
If there is someone around you who is trying to bury his or her poop by covering it with sand after going to the bathroom,

その 人 は 猫 の 霊 に とりつかれている のである。
sono hito wa neko no rei ni toritsukarete-iru no de aru.
that person as-for cat 's spirit by has become possessed (explan.)
that person is possessed by the spirit of a cat. (PL2)

- *de aru* is a more "literary" equivalent of *da/desu* ("is/are/will be"), often used for heightened effect in certain kinds of writing and speeches. We have labeled this PL2 (its PL3 form is *de arimasu*), but since it isn't used colloquially you could say it doesn't really fit into our usual PL scheme. *No de aru* is the same as *no da/desu*, indicating an explanation is being offered, so *aru no de aru* can be thought of literally as "the situation is that (something) exists." In this case, though, the explanatory form is being used mostly for emphasis: "(something) really does exist."
- *moshi* is almost always followed by one of the conditional forms ("if") — in this case *itara* ("if [someone] exists/if there is [someone]"), from *iru*, the word for "exist(s)" that's used with people and other animate things.
- *umeyō to shite-iru* is the progressive ("is/are –ing") form of *umeyō to suru*, where *umeyō* comes from *umeru* ("bury"). A verb ending in *–ō/–yō to suru* gives the meaning "make an effort/try to (do the action)."
- *unko shita ato suna o kakete umeyō to shite-iru* is a complete thought/sentence ("after pooping, [he/she] is trying to bury [the poop] by covering [it] with sand") modifying *hito* ("person").
- *toritsukarete-iru* is from *toritsukareru* ("be/become possessed/haunted"), the passive form of the verb *toritsuku* ("possess/haunt"). *No de aru* indicates an explanation is being offered; the second part of the sentence explains the situation described in the first part.

百物語
Hyaku Monogatari

One Hundred Tales

其の七: 鰻の怪の話
Sono Shichi Unagi no Kai no Hanashi

The Seventh: Apparition of an Eel

by
杉浦日向子
Sugiura Hinako

Here we present the seventh story in an eerie and beautiful compilation of Edo-style ghost stories entitled *One Hundred Tales*. The compilation begins with an invitation: an aging retired man who lives alone in a quiet retreat beckons his gardener to come sit with him and tell him a story. The gardener proceeds to tell a ghost story, after which he remarks upon a pleasant smell in the air. The old man explains that he has received one hundred sticks of the finest incense as a gift, and has decided to ease the boredom of his final days with a little game: each visitor to his home will be requested to tell one story, and during each story he will burn one stick of incense, until one hundred stories are told. The gardener's story is the first.

When one stick of incense remains, the old man will hear no more stories; he will light the incense, pray for safe passage to the next world, and pass away, allowing the final stick of incense to comfort him in death, as is the traditional role of incense in Japan. In this way he brings the last of the one hundred stories—his own—to a close.*

About the Author

Sugiura Hinako is a premier example of a young manga artist who has delved into the Edo period (1600-1867) for inspiration. In school she studied visual communication and design, and dreamed of one day becoming an art director for commercials. But at the same time she also became increasingly fascinated by feudal Japan. This led her to become a disciple of Inagaki Shisei, one of Japan's most respected scholars of the Edo period. In 1980, she made her debut in the experimental manga magazine *Garo* with a short story set in the Edo period, and ever since then she has been a chronicler of life in old Tokyo. Descended from a family of kimono makers in Tokyo, she grew up with a rich sense of tradition, and in her own work she has been more than a historian: she has been a virtual apostle of a revived Edo aesthetic.

The above is excerpted from an article by Frederik Schodt entitled "Sugiura Hinako and the Roots of Japanese Comics." published in Mangajin *No. 20.*

* During the Edo period, it was a popular pastime for people to gather together, light one hundred candles, and then go around in a circle telling ghost stories, blowing out one candle after the telling of each one. When the last candle was blown out, it was said that a ghost would appear. The stories told at these gatherings were eventually written down in collections entitled *Hyaku Monogatari*. Sugiura has based her work on this style of storytelling, but the stories in it are hers.

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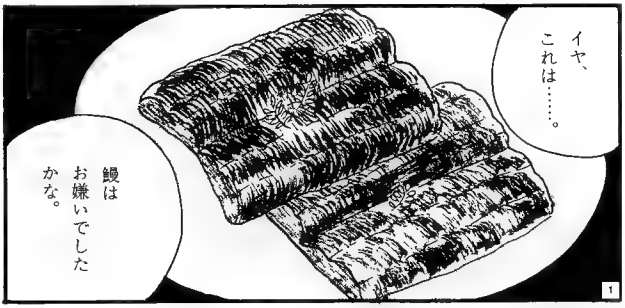
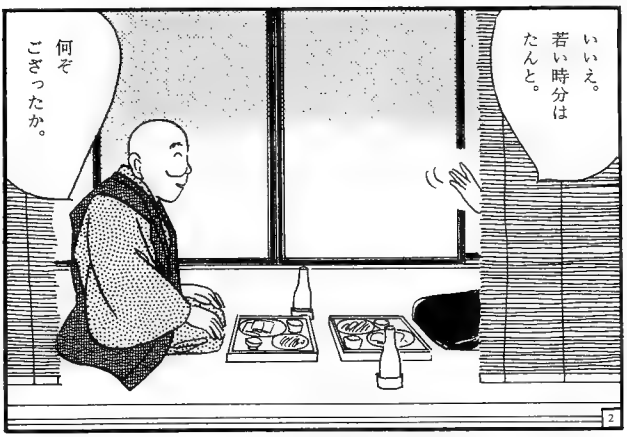
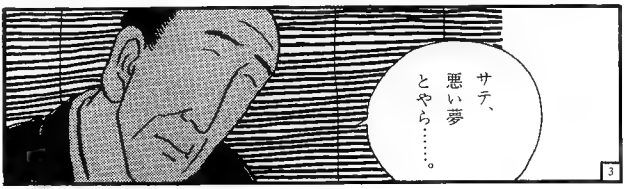






1 **Guest:**
Iya, kore wa . . .
"Oh, my, this is . . ."

Host:
Unagi wa o-kirai deshita ka na?
"Did you perhaps dislike eel?" (PL3-4)

- though *iya* by itself or in the form of *iya da/desu* can mean "no" or "it's disagreeable," here it is serving as a hesitation/"warm-up" word at the beginning of a longer sentence/thought — something like "well/I mean". The longer sentence (explicit or implied) is not necessarily negative in such examples, but in this case, given the host's response, the guest's tone apparently conveys that something is indeed unpleasant/disagreeable to him.
- *kore* = "this," and *wa* is the particle that marks the topic of a sentence. In this case, he chooses not to state explicitly what he thinks about that topic.
- *o-* is honorific, and *kirai (da/desu)* = "dislike." *Deshita* is the past form of *desu.*
- asking with *ka na* instead of just *ka* adds a conjectural feeling to the question: "I wonder if . . . /is it perhaps that . . . ?"

2 **Guest:**
Iie. Wakai jibun wa tanto.
"No. When I was young, (I ate) plenty."
"Not at all. In my younger days, I had my share." (PL2)

Host:
Nanzo gozatta ka?
"Was there something?"
"Did something happen?" (PL3)

- *wakai* = "young," and *jibun* denotes an approximate time frame/period, so *wakai jibun* = "when I was young/in my youth."
- *tanto* is a slang word for *takusan*, "plenty/a lot."
- *nanzo* is equivalent to *nanika* = "something/anything."
- *gozatta* is the plain/abrupt past form of the verb *gozaru*, which can be equivalent to either *iru* ("exist[s]/be in a place" for people and other animate things) or *aru* ("exist[s]/be in a place" for inanimate things) — here the latter. In modern speech, *gozaru* and *gozatta* are seldom heard in their plain/abrupt form, usually occurring instead with the more polite *-masu/-mashita* ending in PL4 speech: *gozaimasu/gozaimashita.*
- *nanzo gozatta ka* is *nanika arimashita ka* in modern Japanese.

3 **Guest:**
Sate, warui yume to yara . . .
"Well, would it be called a bad dream . . . ?"
"Perhaps it was a bad dream . . ." (PL2)

- *sate* is a versatile conjunction that can have many meanings, but often it can simply be considered a pause/hesitation word as the speaker momentarily considers exactly how he wants to put something: "well/let's see."
- *warui* = "bad," modifying *yume*, "dream."
- *to* is quotative, implying something like "be called/described as," and *yara* is like a conjectural *darō ka/deshō ka* ("is it perhaps?/would it be?") → *to yara* = "would it be called/described as . . . ?"

[1] **Guest:** (narrating)
Mukashi, Tora no Gomon o-hori sarai no ninsoku-kata o hikiuketa koto ga gozarimashite na.
"Many years ago, I once took charge of a group of laborers who were to dredge the moat at (Edo Castle's) Tiger Gate." (PL3)

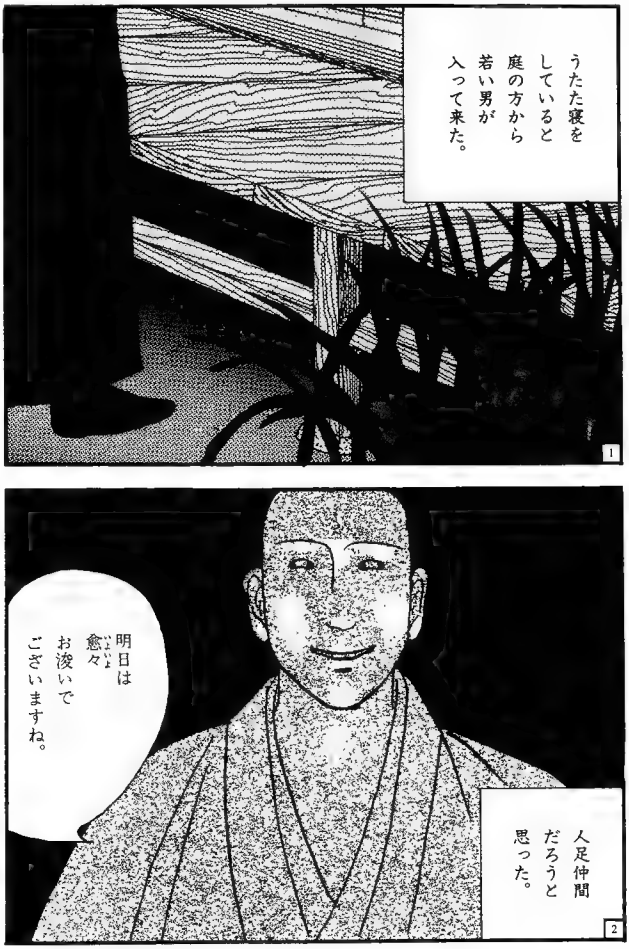
- *mukashi* = "long ago/(in) the past," referring historically all the way back to ancient times, or personally to one's earlier years/youth.
- *Tora no Gomon* is an honorific way of referring to *Tora no Mon* (literally "Tiger Gate"), one of 36 gates to Edo Castle during the Tokugawa Era (1600-1868). The Toranomon area of modern-day Tokyo took its name from this gate
- *o-* is the honorific prefix, *hori* = "moat," and *sarai* is a noun form of *sarau* ("clean out [a well]/dredge [a river/canal]"), so *o-hori sarai* is a noun for "moat dredging."
- *no* between two nouns makes the first noun into a modifier for the second.
- *ninsoku* = "a coolie/laborer/hand," and the suffix *-kata* (sometimes read *gata* but not usually with this meaning) means a person in charge of a particular area in an organization. So *ninsoku-kata* here means a person in charge of laborers.
- *o* marks *ninsoku-kata* as the direct object of the verb *hikiuketa*, the plain/abrupt past form of *hikiukeru* ("take on/accept charge").
- *gozarimashite* is the original, uncontracted form of *gozaimashite*, the polite *-te* form of the verb *gozaru*, equivalent to *aru*, so . . . *koto ga gozarimashite* is the same as . . . *koto ga atte*, the *-te* form of . . . *koto ga aru*. The phrase . . . *koto ga aru* after a past verb means "have had the experience of (doing the action)/once (did the action)." Using the *-te* form implies he is going to continue; strictly speaking, his sentence remains incomplete.
- *na* in the middle of a sentence/statement is a kind of verbal pause, similar to English "you know/you see/I mean." *Na*, like *ne*, typically expects the listener to agree with/confirm the statement, but in this case it essentially seeks confirmation that the listener is following what the speaker is saying. Use of *na* instead of *ne* in cases like this is masculine.

Letters

(continued from page 4)

take-along lunch") is one of these. For these words, the prefix is commonly used by both sexes even when referring to their own things, but male speakers in their teens and older are somewhat more likely to drop it than female speakers and children, and context is often an important factor as well.

漫



1 **Guest:** (narrating)
Utatane o shite-iru to niwa no hō kara wakai otoko ga haitte kita.
"While I was dozing, a young fellow came in through the garden" (PL2)

- *utatane* = "a nap/doze"; *utatane (o) suru* is its verb form, and *utatane o shite-iru* makes it progressive ("am/is/are –ing").
- *to* after a non-past verb can make a conditional "if/when" meaning. Though the Japanese verb is non-past, the English equivalent can be either past or present depending on context.
- *niwa* = garden and *hō* = "direction," so *niwa no hō* = "the direction of the garden."
- *kara* = "from"; . . . *no hō kara* = "from the direction of" → "through."
- *wakai* = "young," modifying *otoko*, "man."
- *ga* marks *wakai otoko* as the subject of *haitte kita*.
- *haitte* is the *-te* form of *hairu* ("come/go in"), and *kita* is the past form of *kuru* ("come"). A form of *kuru* is often added to the *-te* form of a verb to clarify that the action of the verb moves toward the speaker/subject.

2 **Guest:** (narrating)
Ninsoku nakama darō to omotta.
"I thought he was probably a member of the group (of supervisors)."
"I thought he was probably one of my fellow supervisors." (PL2)

- *nakama* means "member" but implies the member is of the same status. Since the narrator himself is a supervisor, *ninsoku nakama* in this case is "(one of) the supervisors of the laborers."
- *darō* makes a conjecture: "perhaps/probably."
- *to* is quotative, marking what precedes it as the content of *omotta*, the plain/abrupt past form of *omou* ("think").

Stranger:
Asu wa iyoiyo o-sarai de gozaimasu ne.
"The dredging finally begins tomorrow, doesn't it?" (PL4)

- *asu* = "tomorrow."
- *iyoiyo* = "at length/finally."
- *o-* is honorific, and *sarai* is again the noun form of *sarau* ("clean out [a well]/dredge [a river/moat]").
- *de gozaimasu* is most easily thought of as a PL4 equivalent of *da/desu* ("is/are"). Since *gozaimasu* is the polite form of the PL4 verb *gozaru*, which we've already noted is the same as *aru*, *de gozaimasu* might more strictly be considered equivalent to *de aru* ("is/are"); but whereas *de gozaimasu* frequently occurs in polite speech (as *da* and *desu* occur at lower levels of politeness), *de aru* is mostly a literary form.
- *ne* shows the speaker expects the listener to agree with/confirm what he has said.

1 **Guest as Youth:**
Sayō. Sei dashite shubi yoku tsutomemashō.
"Yes. Let's apply ourselves vigorously to performing the job with dispatch."
"Yes. Let's do our best and get the job done quickly." (PL3)

Sound FX:
Koki!
Crack! (sound of cracking his neck)

Sound FX:
Fuwā! (effect of yawn)

- *sayō* is an archaic word for "it is that way/that is so" → "yes." It hasn't completely disappeared from use today but is relatively rare.
- *sei* = "vigor/energy," and *sei dashite* is the *-te* form of *sei (o) dasu* (literally "put out/exert energy"), which means to "work hard at/apply oneself vigorously to" a task. The *-te* form makes this phrase an adverb for *tsutomemashō.*
- *shubi* is written with kanji for "neck/head" and "tail," and means "beginning and end." *Shubi yoku* is the adverb form of *shubi yoi* or *shubi ga ii*, literally, "beginning and end is good," implying that a task is completed "smoothly/efficiently." *Shubi yoku* also modifies *tsutomemashō.*
- *tsutomemashō* is the PL3 volitional ("let's/I shall") form of *tsutomeru* ("perform/discharge [one's] duty").

2 **Stranger:**
O-hori ni wa, taisō unagi ga sumatte-iru to kiki-oyobimasu.
"I've heard tell that a great many eel live in the moat." (PL3-4)

- *taiso* = *takusan* = "many"
- *sumatte-iru* ("live/are living") is from *sumau*, which is a close synonym of *sumu* ("live/reside [in a place]"). *Sumau* is archaic, and is rarely used in modern conversation.
- *kiki-oyobimasu* is the PL3 form of *kiki-oyobu* ("hear about/learn of"), used when speaking of indirect, hearsay information.

3 **Guest as Youth:**
Naruhodo, sono yō na uwasa o kikimasu na.
"Indeed, one hears such rumors." (PL3)

- *naruhodo* expresses one's understanding of what has been said: "I see/indeed/really."
- *uwasa* = "rumor/talk"; *sono yo na uwasa* = "rumor(s) like that" → "such rumor(s)."
- *kikimasu* is the PL3 form of *kiku* ("hear").

4 **Stranger:**
Sono naka ni nagasa yonshaku no ō-unagi ga ori, . . .
"Among them, there is a mammoth eel four feet long, and . . ."
asu no o-sarai ni wa kanarazu arawaremasu kara . . .
"he is certain to appear during tomorrow's dredging, so . . ."
nanitozo korosazu ni nigashite kudasai.
"kindly, please, let him go and do not kill him." (PL2)

- *nagasa* = "length"; *nagasa yonshaku* = "four feet in length." The old Japanese unit of

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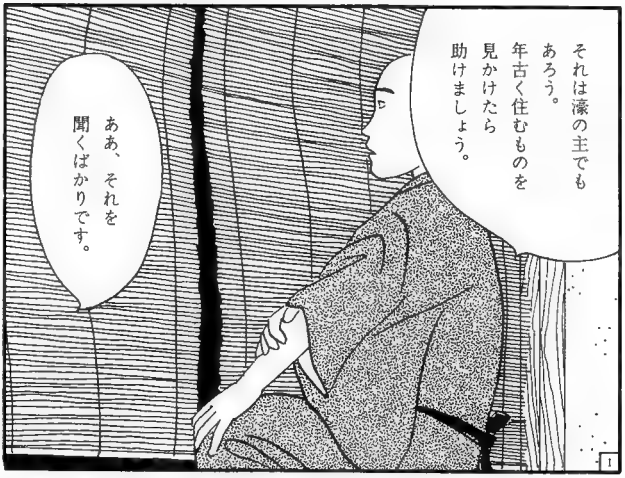


1 **Guest as Youth:**
Sore wa hori no nushi de mo arō.
"I suppose he's the lord of the moat or something." (PL2)

Toshi-furuku sumu mono o mikaketara tasukemashō.
"(All right.) If I come across such a long-time resident of the moat, I shall spare him." (PL2)

Stranger:
Ā, sore o kiku bakari desu.
"Ahh, that is what I wished to hear." (PL3)

- *nushi* = "lord/master"
- *de arō* makes a conjecture, like *darō* or *deshō*: "perhaps/probably/I suppose it is . . ." *De mo arō* becomes "I suppose it is . . . or something."
- *toshi* = "year(s)," and *furuku* is the adverb form of *furui* ("old").
- *sumu* = "live/reside," and *sumu mono* = "person/animal that resides." *O* marks this as the direct object of *mikaketara*.
- *mikaketara* is a conditional "if/when" form of *mikakeru* ("happen to see/catch sight of" → "happen to come across").
- *tasukemashō* is the volitional ("let's/I shall/I think I'll") form of *tasukeru* ("rescue/help").
- *kiku* = "hear," and *bakari* = "only" — implying his only reason for coming was to hear what he has just heard.

2 **Guest as Youth:**
Ariawase no mugimeshi da ga, kakkonde ikinasare.
"It is (only) barley rice I have on hand, but shovel some in before you go."
"I can offer only some barley rice I happen to have on hand, but please have a bite before you go." (PL2)

- *ariawase* implies putting together/making use of whatever happens to be on hand.
- *mugimeshi* is rice cooked together with barley → "barley rice."
- *ga* = "but"
- *kakkonde* is a contraction of *kakikonde*, the -te form of *kakikomu* ("shovel in").
- *ikinasare* is an archaic equivalent of *ikinasai*, a relatively gentle command form of *iku* ("go"). *Iku* after the *-te* form of another verb is literally "(do the action) and go" → "do the action before you go."

(continued from previous page)

measurement called *shaku* is almost exactly equal to an American "foot."

- *ori* is a continuing form of *oru*, humble equivalent of *iru* ("exist" for animate things): ". . . exists, and . . ." → "there is . . . , and . . ."
- *kanarazu* = "certainly/definitely," and *arawaremasu* is the PL3 form of *arawareru* ("appear/show up").
- *nanitozo* by itself can be equivalent to "please," but, like *dōzo*, when it's combined with the polite request form, *-te kudasai* ("please [do the action]"), it serves just as emphasis. It is a somewhat old-fashioned and formal expression.
- *korosazu ni* is a classical Japanese equivalent of *korosanaide*, the negative *-te* form of *korosu* ("kill"). A verb in the *-zu ni* or *-naide* form followed by another verb implies "do the second action without/instead of doing the first action."

1 **Guest:** (narrating)
Yokujitsu, sarai-ba e itari, sakuya no koto o omoidashite yobawatta.
"The next day, I went to the dredging site, and, remembering the evening before, I called out:" (PL2)

- *yokujitsu* = "next day."
- *sarai* = "dredging," and *-ba* is a suffix meaning "place," so *sarai-ba* = "dredging site."
- *e* marks the destination of a movement.
- *itari* is a continuing form of *itaru* ("reach/arrive at").
- *sakuya* = "yesterday evening/last night."
- *no koto* = "about."
- *omoidashite* is the *-te* form of *omoidasu* ("recall/remember," from *omou* ["think"] + *dasu* ["take out/bring out"]). Using the *-te* form here makes *sakuya no koto o omoidashite* into a modifier for *yobawatta*.
- *yobawatta* is an archaic expression that is the plain/abrupt past form of *yobawaru* ("shout/call out loudly").

2 **Guest as Youth:**
Dare zo ō-unagi o hori ya shinai ka?
"Has anyone perchance dug up a great eel?" (PL2)

Zehi morai-uketai.
"I'd very much like to receive it."
"I want you to turn it over to me." (PL2)

- *dare zo* is an archaic expression that is equivalent to *dareka* ("somebody/anybody"). Cf. *nanzo* = *nanika*, above (page 75).
- *hori ya shinai* is from *horu* ("dig/dig up"). It can be considered a slang equivalent of *horanai*, the negative form of *horu*, so *hori ya shinai ka* = *horanai ka* = "did you not dig?/have you not dug?"
- *zehi* = "very much/by all means."
- *morai-uketai* is the "want to" form of *morai-ukeru*, which combines the stem form of *morau* ("receive") and *ukeru* ("receive/accept"). He's essentially saying he wants them to turn the great eel over to him.

3 **Dredge-hand:**
Ōsa, susamajii no o hotta wai.
"You bet! We dug up a real whopper." (PL2)

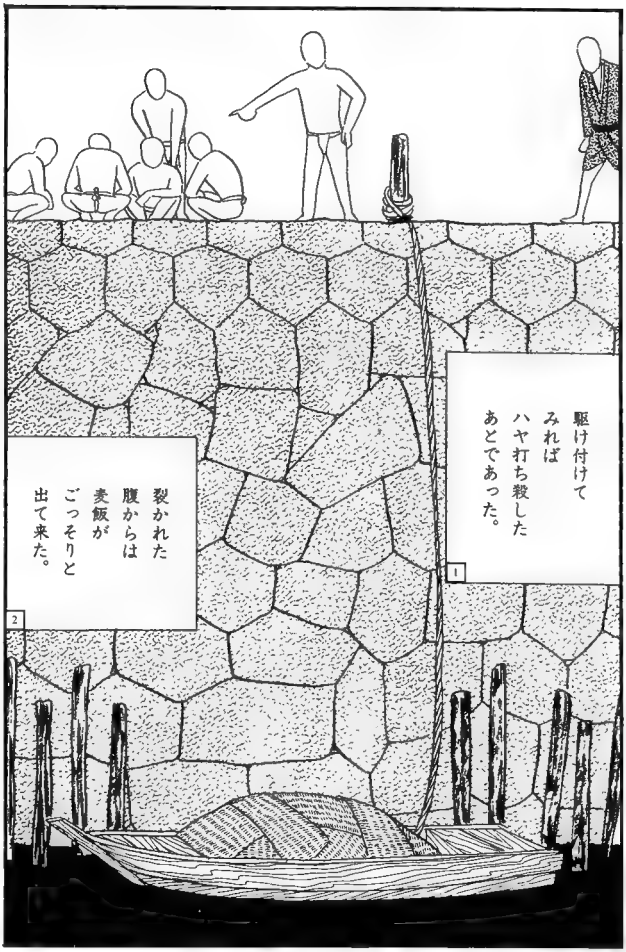
- *ōsa* is an archaic expression that is an interjection confirming/agreeing with what the other person has said. It's more emphatic than just *ō*, which is a colloquial, masculine "yes/sure/right."
- *susamajii* has a wide range of meanings, "terrible/dreadful/terrific/powerful/wonderful/amazing/absurd," depending on what it's modifying.
- *no* can be used as a pronoun in place of a common noun, like "one" is often used in English; here, *no* stands for *unagi* ("eel"). *Susamajii no* = "an amazing one" ‣ "a real whopper."
- *hotta* is the plain/abrupt past form of *horu* ("dig/dig up").
- *wai* is a masculine form of the feminine *wa*, and is typically used for exclamatory emphasis.

1 **Guest:** (narrating)
Kaketsukete mireba, haya uchi-koroshita ato de atta.
"When I dashed up, it was already after they had killed it."
"When I rushed to the spot, I discovered, alas, that they had already killed the eel." (PL2)

- *kaketsukete* is the *-te* form of *kaketsukeru* ("run/dash/rush up to [something/someplace]").
- *mireba* is a conditional "if/when" form of *miru* ("look/see"), which here makes the entire clause *kaketsukete mireba* conditional.
- *haya* = "already/so quickly."
- *uchi-* is an intensifying prefix, and *koroshita* is the plain/abrupt past form of *korosu* ("kill").
- *ato* = "after"; when it follows the past form of a verb, it means "after (that action took/takes place)": *uchi-koroshita ato* = "after (they) killed it."
- *de atta* is the plain/abrupt past form of *de aru*, a more formal/"literary" equivalent of *da/desu* ("is/are").

2 **Guest:** (narrating)
Sakareta hara kara wa mugimeshi ga gossori to dete kita.
"As for from his split-open belly, barley rice came out in large quantities."
"Out of his split belly came a whole pile of barley rice." (PL2)

- *sakareta* is the plain/abrupt past form of *sakareru*, the passive form of *saku* ("cut up/cleave/split open").
- *hara* = "abdomen/belly."
- *gossori* is a slang word for "a lot/large quantity"; *to* makes it an adverb for *dete kita*.
- *dete* is the -te form of *deru* ("go/come out"), and *kita* is the plain/abrupt past form of *kuru* ("come").



漫

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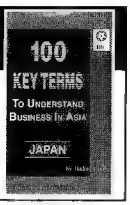

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ナニワ金融道

Naniwa Kin'yūdō

青木雄二

by Aoki Yūji

Part 7

The series:

Naniwa Kin'yūdō first appeared in Kodansha's *Weekly Comic Morning* (週刊コミックモーニング) in 1990. It was an immediate hit and has run continuously ever since. The appeal of this series seems to be a combination of the subject matter (the unethical dealings of an Osaka loan/finance company), the gritty Osaka dialect used by most of the characters, and the rough but oddly detailed style of drawing.

The title:

Naniwa (written here in katakana ナニワ, but sometimes written with the kanji 浪花 or 浪速) is an old name for the Osaka area, where this series is set. *Kin'yū* (金融) means "money/finance," and the ending *dō* (道) written with the kanji for "road/path," can be thought of as meaning "the way of . . ." Given the content of the stories, the title could be rendered as "The Way of the Osaka Loan Shark."

The story so far:

Our hero, Haibara Tatsuyuki, is a new hire at a somewhat shady loan company called Empire Finance, Inc. He is put to work cold-calling Osaka-area construction companies in an effort to lure them into high-interest loans.

Most of the people who answer his calls are hostile and rude, but then Haibara gets lucky. The owner of Takataka Construction, Takahashi Kunimasa, inquires about interest rates.

Haibara passes the phone to his skilful supervisor, Kuwata, who learns that Takahashi needs a loan of ¥3 million by the next afternoon. Kuwata cleverly explains the interest in a way that sounds quite reasonable but actually works out to the exorbitant rate of 42% a year. Takahashi raises no objections to the terms, so Kuwata fills out a loan application over the phone, discovering that Takahashi has a homemaker wife and a daughter, Masako, who works at the ward office. It turns out that he is deeply in debt, so the next morning Kuwata demands that Masako be used as a co-signer. The desperate man is forced to agree.

On their way to give the money to Takahashi, Kuwata explains his philosophy to Haibara: "Japan is a country where you can do anything you want so long as you don't get caught." The two stop for a pricey lunch, and on the way out Kuwata pays by using a ¥10,000 bill from Takahashi's loan money. "Is it really all

right—doing a thing like that?" asks the surprised Haibara. "Anything goes so long as you don't get caught, right?" replies Kuwata. They go on to meet Takahashi.

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アッ
しまった
住所
まちがえた
1
すんまへん
用紙もう1枚
お願いします
2
社長 おちついて
ゆっくり
書きなはれや！
えらい
すんまへん
3
……
これで
よろしい
でっか
4
社長 捨て印を
押してもらわんと
5
ここ
ですね
6

1

Takahashi: アッ、しまった。 住所 まちがえた。
A!, shimatta. Jūsho machigaeta.
(interj.) shoot/darn address made a mistake
"Oh, shoot. I made a mistake in my address." (PL2)

- *shimatta* is an exclamation of regret/chagrin: "Oh no!/Shoot!/Darn!"
- *machigaeta* is the plain/abrupt past form of *machigaeru* ("err/make a mistake"). The particle *o*, to mark *jūsho* ("address") as the direct object of *machigaeta*, has been omitted, as it often is in colloquial speech.

2

Takahashi: すんまへん。用紙 もう 1枚 お願いします。
Sunmahen. Yōshi mō ichimai onegai shimasu.
(apology) form more 1 (count) (hon.)-request do
"I'm sorry. Could I please have another copy of the form?" (PL3)

- *sunmahen* is dialect for *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context.
- *yōshi* is a generic term for "pre-printed forms" of all kinds.
- *mō* before a number or quantity means "(that many/that much) more." *-Mai* is the counter suffix for flat things, including sheets of paper. *Mō ichimai* = "1 more sheet" → "another copy."
- *onegai* means "request" and adding *suru/shimasu* turns it into a verb, "make a request/ask a favor." Unless another subject is specified, it is understood to be the speaker who is making the request, so the expression essentially serves as a polite and formal "please." The *o-* is actually an honorific prefix, but it's always used when making a request, even when speaking informally.

3

Kuwata: 社長、 おちついて、 ゆっくり 書きなはれ や!
Shachō, ochitsuite, yukkuri kakinahare ya!
co. president calm/composed-and slowly write (colloq.)
"Mr. Takahashi, calm yourself and write slowly."
"Please relax, Mr. Takahashi, and take your time." (PL2-K)

Takahashi: えらい すんまへん。
Erai sunmahen.
very much/terribly (apology)
"I'm terribly sorry." (PL3-K)

- *shachō* literally means "company head/president." It is standard for Japanese workers to address their corporate superiors by title rather than by name, including those from other companies.
- *ochitsuite* is the *-te* form of *ochitsuku* ("settle/relax/become calm"); the *-te* form here can be thought of either as making the word an adverb ("calmly") for *kakinahare*, or as a separate verb ("calm down/calm yourself").
- *kakinahare* is dialect that comes from *kakinasare*, a polite/honorific command form of *kaku* ("write"). *-Nasare* is the plain/abrupt command form of the PL4 verb ending *-nasaru*. In spite of its honorific origins, the politeness level of *-nahare* is essentially the same as *-nasai*, the "standard Japanese" PL2-3 command form that derives from the same root.
- *ya* is used at the end of commands/suggestion/requests to emphasize the speaker's desire that the action be done.
- *erai* basically means "admirable/worthy of praise/respect," but here the word is being used as an emphasizing adverb, to modify *sunmahen* ("I'm sorry") → "I'm terribly sorry."

4

Takahashi: これ で よろしい でっか?
Kore de yoroshii dekka?
this with good/fine/okay is it?
"Are these satisfactory?" (PL3-informal-K)

- *yoroshii* is a PL3-4 equivalent of *ii/yoi* ("good/fine/okay").
- *dekka* is a dialect contraction of *desu ka* ("is it?").

5

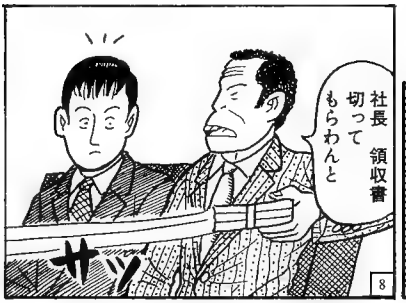
Kuwata: 社長、 捨て印 を 押してもらわんと。
Shachō, sute-in o oshite morawan to.
co. pres. extra seal (obj.) must have you push/affix
"Sir, we need you to affix your seal an extra time" (PL2)

- *sute-in* refers to an extra impression (or several) of one's seal affixed to a document in anticipation of a future contingency.
- *oshite* is the *-te* form of *osu* ("push," or in the case of a seal, "affix"). *Morawan* is a contraction of *morawanai*, the negative form of *morau* ("receive"), which after the *-te* form of another verb implies that the speaker/subject "receives" the action, or has the action done for him/her: *oshite morau* = "have (you/someone) affix (for me/us)." *To* after a non-past verb makes a conditional "if/when" meaning, so *oshite morawan to* is literally "if we don't have you affix," but a following *ikenai* is understood in this case, making it instead a "must/have to" form: *oshite morawan(ai) to ikenai* = "we must have you affix."

6

Takahashi: ここ です ね。
Koko desu ne.
here/this place is right?
"This is the spot, right?" (PL3)

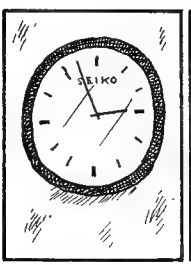
- *ne* is like a tag question ("isn't it?/right?") that assumes an affirmative answer.


社長 領収書 切ってもらわんと
サッ
8

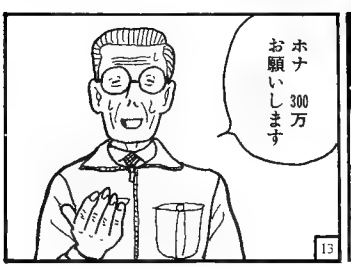
ホナ 300万 お願いします
7

カリカリ
10

領収書 アッ そやそや
9


SEIKO

サッ
11


ホナ 300万 お願いします
13

ハイ これで けっこう
領収証
(株)帝国金融様
高島建設
代表者 高橋邦昌
12

7 **Takahashi**: ホナ、 300万 お願いします。
Hona, *sanbyakuman* *onegai shimasu.*
in that case/then 3 million (hon.)-request do.
"Well then, the 3 million, please." (PL3)

- *hona* is an extreme contraction/corruption of *sore nara* ("if it is so/in that case"): *sore nara* → *sonnara* → *honnara* → *honara* → *hona*. It's not exclusive to, but more common in, Kansai dialect.
- since *man* designates units of "ten-thousand," 300-*man* = 300,0000 → 3,000,000.

8 **Kuwata**: 社長、 領収書 切ってもらわんと。
Shachō, *ryōshūsho* *kitte morawan to.*
co. pres. receipt must have you cut/draw up
"Sir, we (first) need you to draw up a receipt." (PL2)

Sound FX: サッ
Sa!
(effect of a very quick action — of pulling the stack of money away)

- *kitte* is the *-te* form of *kiru* ("cut"), and *morawan to* is the same pattern as with *oshite morawan to*, above.

9 **Takahashi**: 領収書。 アッ、 そや そや。
Ryōshūsho. *A!,* *so ya* *so ya.*
receipt (interj.) yes/right yes/right
"Receipt? Oh, right, right." (PL2-K)

- *so ya* is dialect for *sō da*, "that way" + "is/are" → "it is that way" → "that's right/yes."

10 **Sound FX**: カリ カリ
Kari kari
(scratching sound of pen tip as he writes)

11 **Sound FX**: サッ
Sa!
(effect of a very quick action — here of proffering the receipt)

12 **Kuwata**: ハイ、 これ で けっこう。
Hai, *kore de* *kekkō.*
yes/okay this with good/fine/excellent
"Yes, this'll be fine." (PL2)

On Receipt: 領収証 / (株) 帝国金融様 / 金 参百萬圓 也
Ryōshūshō / (Kabu) Teikoku Kin'yū-sama / Kin sanbyakuman-en nari
receipt joint stock co. (co. name-hon.) money/cash 3 million yen is
Receipt / Empire Finance, Inc. / Three million yen only

高高建設 / 代表者 高橋 邦昌
Takataka Kensetsu / Daihyōsha Takahashi Kunimasa
(co. name) representative (surname) (given name)
Takataka Construction / Takahashi Kunimasa, Representative

- *ryōshū* is a noun referring to the act of receiving money, and 領収証 *ryōshūshō* as well as 領収書 *ryōshūsho* (see above) both mean "receipt." The kanji 証 (*shō*) literally means "certificate," while 書 (*sho*) means "document."
- *kabu* = "stock" and the kanji 株 enclosed in parentheses before or after the name of a company indicates that it is a 株式会社 (*kabushiki-gaisha*), or "joint stock company" → "Corp./Inc."
- *-sama* is most commonly used with personal names to mean "Mr./Ms.," but it's also often used as a polite suffix for names of groups/institutions/corporations/etc.
- since it would be very easy to alter 一 into 二 or 三, or to alter certain other kanji, special kanji are used when "spelling out" monetary amounts on checks, receipts, and other financial documents: 1 = 壱 (*ichi*); 2 = 弐 (*ni*); 3 = 參 (*san*); 10 = 拾 (*jū*); 10,000 = 萬 (*man*). The old kanji for *yen* (圓) is often used as well, and the amount is preceded by the kanji 金 (*kin*), and followed with 也 (*nari*, the archaic equivalent of *da/desu*).
- *kensetsu* = "construction."

13 **Takahashi**: ホナ、 300万 お願いします。
Hona, *sanbyakuman* *onegai shimasu.*
in that case/then 3 million (hon.)-request do.
"Well then, the 3 million, please." (PL3)

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じゃー社長
どうぞ改めて
ください
14
どうも
おおきに
助かり
ました
15
帝国はん
すんまへん
ワシ急いどります
よってに
出かけますから
16
だいじょうぶ
私が聞いて
おくから
早く!!
ホナ
頼んだで
17
……
……
バタン
18

14

Kuwata: じゃー、　社長、どうぞ 改めてください。
Jā, *shachō,* *dōzo* *aratamete kudasai.*
then/in that case co. pres. (emph.) check/examine please
"Well then, sir, please verify the amount." (PL3)

- *jā* is a contraction of the conjunction *dewa*, "in that case/then/well."
- when combined with the polite request form, *-te kudasai* ("please [do the action]"), *dōzo* essentially serves as emphasis.
- *aratamete* is the *-te* form of *aratameru*, a somewhat formal word for "examine/check/confirm."

15

Takahashi: どうも、おおきに。　助かりました。
Dōmo, *ōkini.* *Tasukarimashita.*
(emph.) thank you have been helped/saved
"Thank you very much. I've been helped."
"Thank you very much. You've been a tremendous help." (PL3-K)

- *domo* is an intensifier used with expressions of apology/thanks/greetings/etc., and it can also be used by itself as a shorthand for those same expressions.
- *ōkini* is typically used for "thank you" in Kansai. This word, like *dōmo*, is only an intensifier that literally means "greatly/very much," and its use for "thank you" is actually an abbreviation of *ōkini arigatō* ("thank you very much"). In this particular case, it's also possible to read *ōkini* as an intensifier for *tasukarimashita*, the PL3 past form of *tasukaru* ("be helped/saved"): *ōkini tasukarimashita* = "I've been helped greatly." Whichever way you take *ōkini*, he is expressing his deep gratitude to Kuwata for helping him out of a tight spot.

16

Takahashi: 帝国はん、　すんまへん。　ワシ　急いどります　よってに、出かけます　から。
Teikoku-han, *sunmahen.* *Washi* *isoidorimasu* *yotte ni,* *dekakemasu* *kara.*
(co. name-hon.) (apology) I/me am in a hurry/rush because/so will go out because/so
"I'm sorry, gentlemen, but I'm in a terrible hurry, so I have to be going right away." (PL3-K)

- *-han* is dialect for *-san*. In this case he's using their company name plus *-san* in order to address them directly. If he were addressing a single person, an English speaker would probably use either the listener's name or "sir," but since he's addressing two men, "gentlemen" works better here.
- *washi* is a word for "I/me" used mostly by middle-aged and older men.
- *isoidorimasu* is a contraction of *isoide-orimasu*, PL3 form of *isoide-oru* ("am/be in a hurry") from *isogu* ("hurry/rush"). Kansai speakers typically use *-oru* for the *-iru* forms of verbs.
- *yotte ni* is Kansai dialect for *kara* ("because/so") or *da kara* ("because it is . . ." or "it is . . . , so . . .").
- *dekakemasu* is the PL3 form of *dekakeru* ("go out").

17

Daughter: だいじょうぶ、私　が　聞いておく　から、早く。
Daijōbu, *watashi* *ga* *kiite oku* *kara,* *hayaku.*
all right/safe I/me (subj.) will listen/hear-(for future ref.) because/so quickly
"Don't worry, I'll listen for future reference, so hurry."
"Don't worry, I'll make a note of anything else they have to say, so hurry." (PL2)

Takahashi: ホナ、　頼んだ　で。
Hona, *tanonda* *de.*
then/in that case asked favor (emph.)
"Well then, I'll leave the rest to you." (PL2)

- *daijōbu* means "all right/okay" in the sense of "safe and secure/no cause for concern"; it's often used to reassure the listener: "don't worry."
- *kiite* is the *-te* form of *kiku* ("listen/hear"), and *oku* after the *-te* form implies the action will be done in preparation for some future event/need. She's essentially saying she will find out whatever else they need to know about the handling of the loan hereafter.
- *hayaku* is the adverb form of *hayai* ("fast/quick"); the adverb form is often used as a command: "hurry!"
- *tanonda* is the plain/abrupt past form of *tanomu*, which means "ask/request (a favor)," and *de* is a dialect equivalent of the emphatic *yo* or *ze*. *Tanonda yo/ze/de* addressed directly to a person essentially means "I've entrusted (it) to you, and I'm counting on you."

18

Sound FX: バタン
Batan
Blam (sound of door closing with some force; *patan* is used for doors closing more quietly)

どや
見つから
なんだやろ
19
電話して
くるんじゃ
ないですか
20
領収書
もらっとん
やで
こっちは
21
そうか
22
最高裁の判事でも
ワシが正しいと
言うで
見つから
なんだら
すべてが
許されるんや
23
今ごろ銀行で
1万円足らんと
言われてるのと
違いますか!!
24
1万円ぐらい
やったら
だいじょうぶ
腕時計 質屋へ
たたき込んだら
都合がつく
25
金は
正直者に
貸すもんやで!!
白雪
カコム
26

19 **Kuwata**: どや? 見つからなんだ やろ?
Do ya? Mitsukarananda yaro?
what/how is not found out right?
"How about it? We didn't get caught, did we?" (PL2-K)

- *do ya* is dialect for *dō da*, "how is it?" — in this case meaning "what do you think?/how about it?"
- *mitsukarananda* is a dialect contraction of *mitsukaranakatta*, the past form of *mitsukaranai* ("not be found/not be found out"), from *mitsukaru* ("be found/found out").
- *yaro* is Kansai dialect for the conjectural *daro* (or *darō*), here serving as a tag question, "right?/isn't it so?"

20 **Haibara**: 電話 してくる ん じゃないですか?
Denwa shite kuru n ja nai desu ka?
telephone do-come (explan.) is it not?
"Isn't it that they'll phone us?"
"Don't you think they'll call us (to complain)?" (PL3)

- *denwa* = "telephone," and *denwa suru* is its verb form. *Shite kuru* is the *-te* form of *suru* ("do") + *kuru* ("come"). *Kuru* after another verb can indicate that the direction of the action is "toward" the speaker — i.e., "(they'll) call us."

21 **Kuwata**: 領収書 もらっと んや で、 こっち は。
Ryōshūsho moratto n ya de, kotchi wa.
receipt have received (explan.) (emph.) this side/direction as-for
"We got a receipt, you know." (PL2-K)

- *moratto n ya* is a contraction of *moratte-oru no ya*, dialect equivalent of *moratte-iru no da* ("have received" + explan.), from *morau* ("receive").
- the dialect emphatic particle *de*, like standard Japanese *yo*, often emphasizes something the listener needs to be reminded of: ". . . , remember/. . . , you know."
- *kotchi* is a colloquial *kochira* ("this way/direction/side"), which is used to mean "we/our side." In normal syntax, *kotchi wa* would come at the beginning.

22 **Haibara**: そう か。
(thinking) *Sō ka.*
that way (?)
"That's right." (PL2)

23 **Kuwata**: 最高裁 の 判事 でも ワシ が 正しい と 言う で。
Saikōsai no hanji demo washi ga tadashii to iu de.
supreme court of judge/justice even if it is I/me (subj.) correct/right (quote) will say (emph.)
"Even a justice of the supreme court will say I'm right." (PL2)

Kuwata: 見つからなんだら すべて が 許される んや。
Mitsukarananda subete ga yurusareru n ya.
if not found out/caught all/everything (subj.) is permitted (explan.)
"Anything is permitted so long as you don't get caught." (PL2)

- *mitsukarananda* is a dialect contraction of *mitsukaranakattara*, a past conditional "if/when" form of *mitsukaranai*.
- *yurusareru* is the passive form of *yurusu* ("permit/approve").

24 **Haibara**: 今 ごろ 銀行 で 1万円 足らん と 言われてる の と 違います か?
Ima goro ginkō de ichiman-en taran to iwarete-ru no to chigaimasu ka?
now about bank at ¥10,000 insufficient (quote) being told (explan.) (quote) different (?)
"About now at the bank, is it different from his being told he's ¥10,000 short?"
"He's probably being told right about now at the bank that he's ¥10,000 short." (PL3)

- *taran* is a contraction of *tarinai* ("insufficient").
- *iwarete-(i)ru* ("is being told") is from *iwareru* ("be told"), passive form of *iu* ("say").
- *. . . no to chigaimasu ka* is a PL3 version of *. . . no to chigau ka*, literally meaning, "is it the case that it's different from . . ."; Kansai speakers very commonly use this as an equivalent to *. . . ja nai ka/. . . ja nai desu ka?* ("isn't it the case that . . .") — though its use is not entirely exclusive to Kansai speech.

25 **Kuwata**: 1万円 ぐらい やったら だいじょうぶ。腕時計 質屋 へ たたき込んだら 都合がつく。
Ichiman-en gurai yattara daijōbu. Udedokei shichiya e tatakikondara tsugō ga tsuku.
¥10,000 about if it is all right/safe wrist watch pawn shop to if drive/throw into can accommodate/cover
"If it's only ¥10,000, it's nothing to worry about. If he takes his watch to a pawn shop he can cover it."
"Since we're talking a measley ¥10,000 here, you needn't worry. He can make up the difference just by pawning his watch." (PL2)

- *gurai* (or *kurai*; "about/approximately") is often used idiomatically to downplay/minimize what it follows, so *ichiman-en gurai* here means "only ¥10,000/a mere ¥10,000."
- *yattara* is Kansai dialect for *dattara*, a conditional "if" form of *da* ("is/are").
- *ude* = "arm" and *-dokei* is from *tokei* ("clock"; *t* changes to *d* for euphony), so *udedokei* = "wrist watch." *O*, to mark this as the direct object of *tatakikondara*, has been omitted.
- *shichiya* = "pawn shop," and *tatakikondara* is a conditional "if" form of *tatakikomu* ("drive/throw into"). *Shichiya ni tatakikomu* is a somewhat dramatic sounding expression meaning "to pawn"; *shichi-ya ni ireru* (literally "put [it] into a pawn shop"), or just *shichi ni ireru* ("put it into pawn"), are more ordinary expressions with the same meaning.
- *tsugō ga tsuku* is an expression for "need can be met/convenience can be obtained/accommodation can be made."

26 **Kuwata**: 金 は 正直 者 に 貸す もん や で!!
Kane wa shōjiki- mono ni kasu mon ya de!!
money as-for honest person to lend thing is (emph.)
"As for money, it's something to lend to an honest person."
"Lend money only to an honest person!!" (PL2)

- *shōjiki* = "honesty/uprightness," and *shōjiki-mono* = "honest/upright person."
- *mon ya* is dialect for *mon(o) da*, often used at the end of sentences stating a general principle of what one "should always do" or "the only thing one should do."

This concludes our selection from *Naniwa Kin'yūdō*. For an epilogue, see page 71.

From *Obatarian*, p. 44

近づく	*chikazuku*	approach/go near
はみでる	*hamideru*	stick out/protrude
負ける	*makeru*	lose/be defeated
おばけ屋敷	*obake yashiki*	haunted house
すける	*sukeru*	be/grow transparent
たまる	*tamaru*	collects/accumulates
たるみ	*tarumi*	sag (*n.*)
たすける	*tasukeru*	rescue/save/help
となり	*tonari*	adjacent/neighboring
うるさい	*urusai*	noisy/bothersome
わゴム	*wagomu*	rubber band

From *Furiten-kun*, p. 49

近く	*chikaku*	nearby
目まい	*memai*	dizziness
もちあわせ	*mochiawase*	on hand/in stock
和尚	*oshō*	Buddhist priest
死ぬ	*shinu*	die

From *The Take'emon Clan*, p. 52

ふれる	*fureru*	violate
発見	*hakken*	discovery
はらう	*harau*	pay (*v.*)
条約	*jōyaku*	treaty
受信料	*jushinryō*	reception/viewing fee
おこる	*okoru*	become angry
押し出す	*oshidasu*	push out
霊	*rei*	spirit
先祖	*senzo*	ancestors
とら	*tora*	tiger

From *Garcia-kun*, p. 56

違う	*chigau*	is different
大丈夫	*daijōbu*	all right/okay
絵本	*ehon*	picture book
不思議	*fushigi*	mysterious
氷雨	*hisame*	cold rain/sleet
保証人	*hoshōnin*	guarantor
生き物	*ikimono*	creature
カッパ	*kappa*	water imp
文字	*moji*	character/letter
昔話	*mukashibanashi*	old tale
流れる	*nagareru*	flow/drift (*v.*)
乗せる	*noseru*	place on
オニ	*oni*	ogre/monster
大家	*ōya*	landlord/landlady
探す	*sagasu*	seek/search for
宣教師	*senkyōshi*	missionary
習慣	*shūkan*	custom
テング	*tengu*	long-nosed goblin
勤める	*tsutomeru*	work for/at

From *OL Shinkaron*, p. 60

英会話	*eikaiwa*	English conversation class
月謝	*gessha*	tuition
恥ずかしい	*hazukashii*	embarrassing
実績	*jisseki*	results/sales/record
燃えないゴミ	*moenai gomi*	unburnable garbage
留守番電話	*rusuban denwa*	answering machine
修理	*shūri*	repair (*n.*)
頼む	*tanomu*	make a request
忘れる	*wasureru*	forget
やり直す	*yarinaosu*	do over/repeat

From *What's Michael*, p. 62

あくび	*akubi*	yawn (*n.*)
ばける	*bakeru*	change form
エサ	*esa*	pet/animal food
いためる	*itameru*	damage (*v.*)
家具	*kagu*	furniture
かける	*kakeru*	cover/spread over
飼う	*kau*	raise stock/keep a pet
毛	*ke*	hair/fur
ぬける	*nukeru*	comes/falls out
怨念	*onnen*	grudge
しぐさ	*shigusa*	gesture/action
砂	*suna*	sand
捨てる	*suteru*	discard/abandon
たたり	*tatari*	curse/evil spell/retribution
とぐ	*togu*	sharpen
とりつく	*toritsuku*	possess/haunt
爪	*tsume*	nails/claws
うめる	*umeru*	bury
生む	*umu*	give birth to/bear
よこす	*yokosu*	give/send (to me)

From *Unagi no Kai*, p. 74

現われる	*arawareru*	appear/show up
ごっそりと	*gossori to*	in large quantity
腹	*hara*	abdomen/belly
引き受ける	*hikiukeru*	take on/accept charge
ほり	*hori*	moat
いよいよ	*iyoiyo*	finally
駆けつける	*kaketsukeru*	run/dash/run up to
かならず	*kanarazu*	certainly/without fail
殺す	*korosu*	kill (*v.*)
見かける	*mikakeru*	happen to see/catch sight of
麦飯	*mugimeshi*	barley rice
仲間	*nakama*	member (of a group)
逃がす	*nigasu*	let escape/set free
主	*nushi*	lord/master
さらう	*sarau*	dredge/clean out
凄まじい	*susamajii*	terrible/powerful/amazing
鰻	*unagi*	eel
うたた寝する	*utatane suru*	nap/doze (*v.*)
うわさ	*uwasa*	rumor/gossip

From *Naniwa Kin'yūdō*, p. 83

改める	*aratameru*	examine/check/confirm
判事	*hanji*	judge (*n.*)
急ぐ	*isogu*	hurry (*v.*)
まちがえる	*machigaeru*	err/make a mistake
おちつく	*ochitsuku*	settle down/relax
最高裁	*saikōsai*	supreme court
質屋	*shichiya*	pawn shop
腕時計	*udedokei*	wristwatch
よろしい	*yoroshii*	good/fine/okay
用紙	*yōshi*	pre-printed forms

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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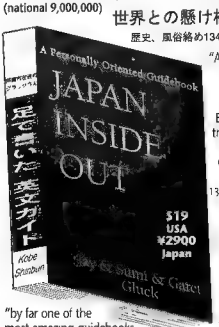

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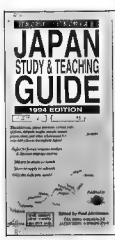

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#12: Japanese beer brands; Tale of two translations; Mac System 7; *The Far Side, Dai-Tōkyō, Ningen Kōsaten* (2)
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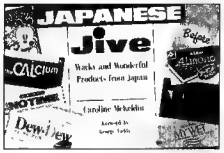

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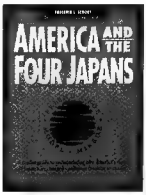

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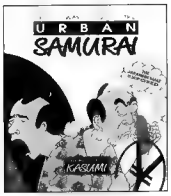

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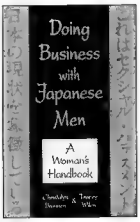

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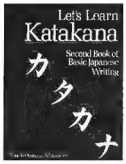

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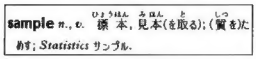

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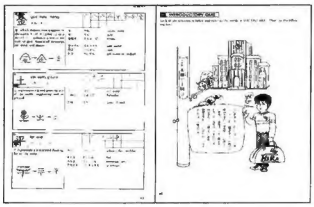

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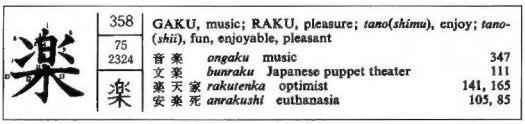
358
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2324
GAKU, music; RAKU, pleasure; tano(shimu), enjoy; tano-(shii), fun, enjoyable, pleasant
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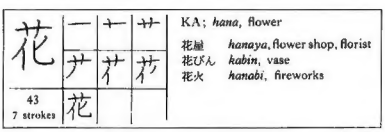

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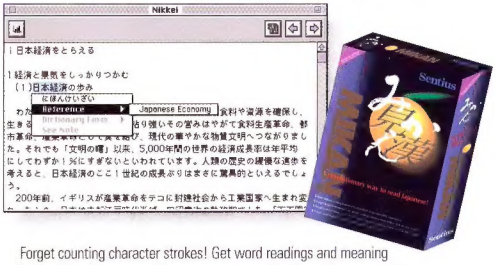

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